# Extreme Interdependence

## DRUMMING BEYOND INDEPENDENCE

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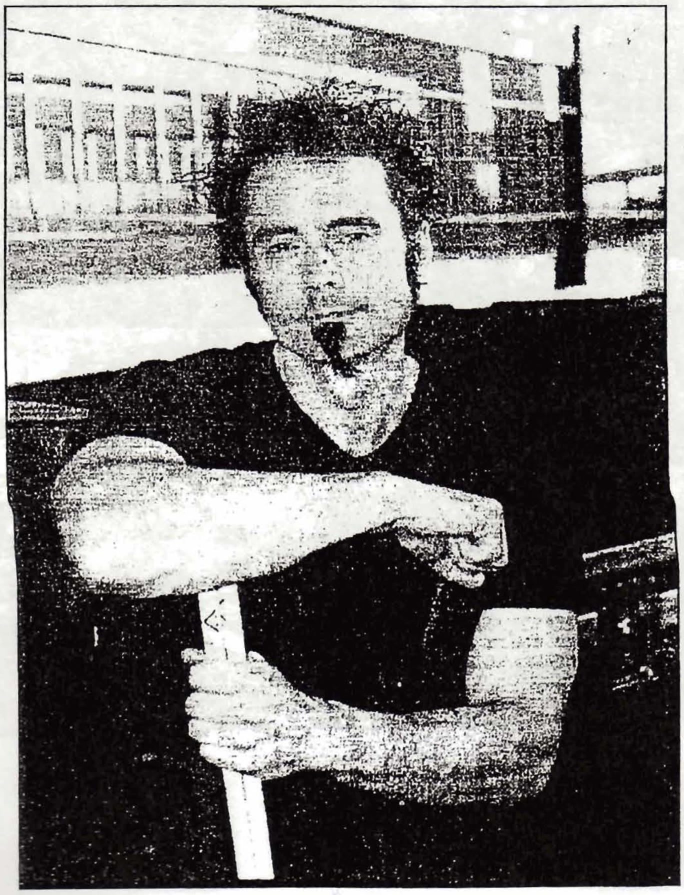
# Foreword

by Virgil Donati

There are many challenging and demanding qualities we need to develop in our quest to improve our creative faculties on the drums. Drumming requires a tremendous level of input, vitality, and finesse in order to create an experience for an audience. The serious drummer has the responsibility of discovering and understanding many of the rhythmic possibilities in order to fill his musical palette with all the colors he sees necessary to tell his story.

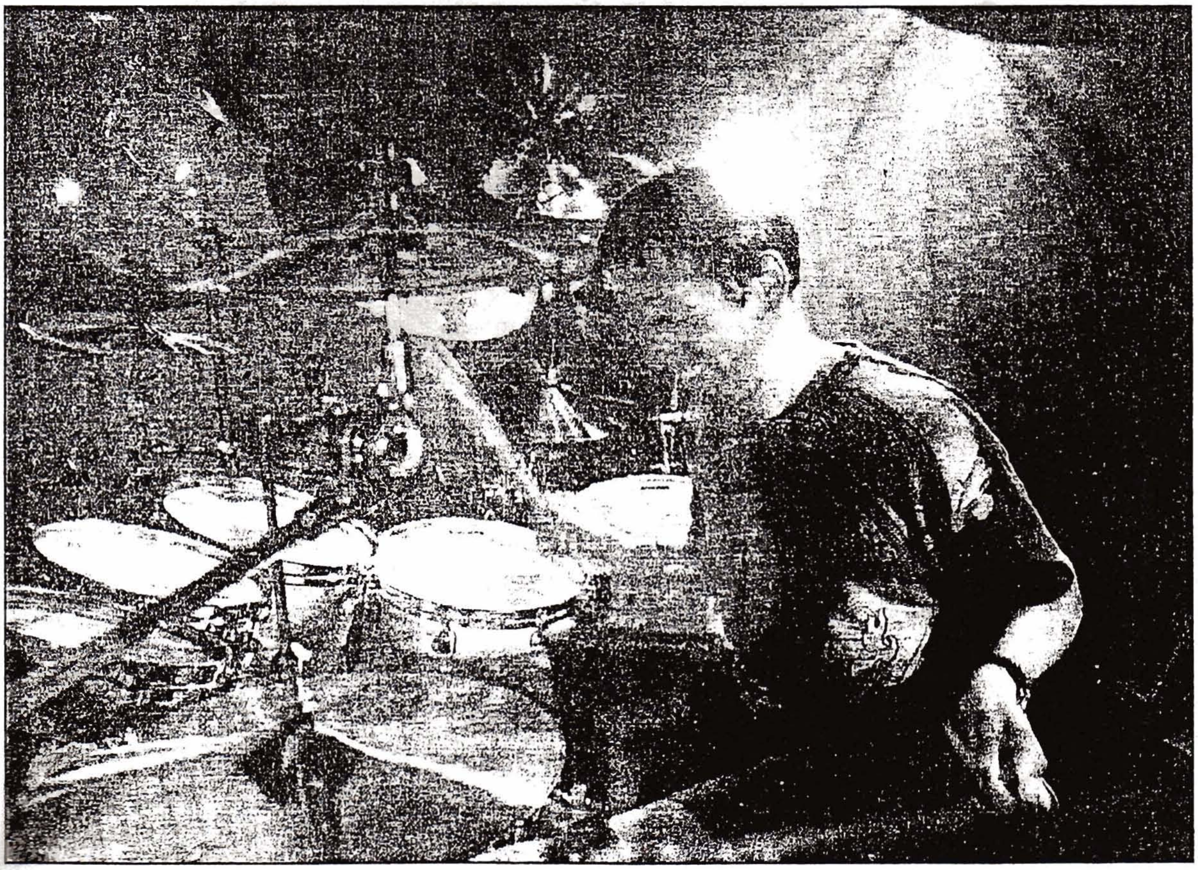
How far an individual travels on this journey is dependent on commitment, desire, and a disposition for a little hard work. Marco has presented us with a topic that I believe is a decisive and indispensable part of drumming: that is, being able to coordinate our limbs in infinite combinations. His breathtaking performances are testimony to the results one can achieve with the study of interdependence. This book offers us not only challenging but also very musical exercises to help us on our way to gaining control and mastery over rhythm. At this stage in the annals of drums, I believe this to be the most important work on this subject.



# Acknowledgments

Thanks to: Alina and Jens Minnemann, Phoenix and Artemis, Pantyless Rick, Virgil Donati, Ray Brych, David Hakim, Mike Finkelstein, Ed Uribe, Stephan Hänisch, Norbert Saemann, everyone at Meinl, Pat, Maury and Jeff at Pro-Mark, Don and John at DW, Gerry Baumeister at AKG, all at Principal Studios Münster, and to all my family members and friends in the universe. Thanks for promoting my life in music!

All the very best,
*Marco*



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# Overview

EXTREME INTERDEPENDENCE is the incredible new method that teaches you cutting-edge techniques to master and expand upon four-limb independence, moving beyond to interdependence.

With this unique approach, your coordination skills will dramatically increase in order to give you the flexibility to adapt to ALL musical styles.

Included are:

Extreme warm-ups—groundbreaking exercises that will expand your independence skills immediately.

Patterns—the building blocks to the entire system.

Melodies for two limbs—the other half of the independence equation that will improve your improvisational technique for multiple applications.

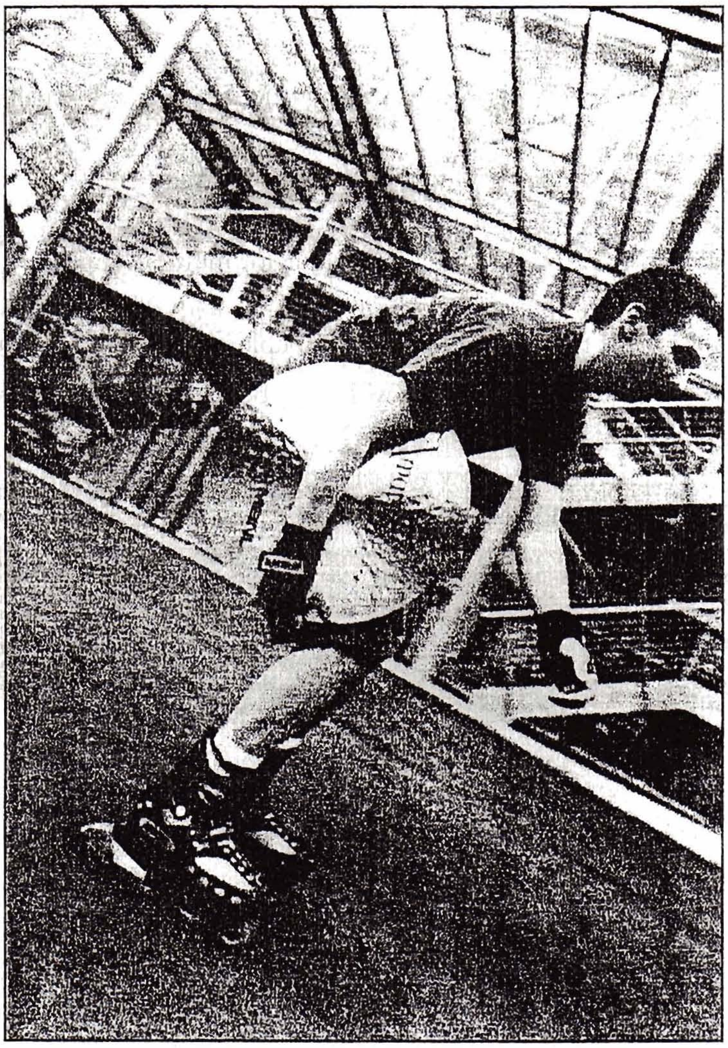
Flam patterns—increase your independence with these flam exercises not only for your hand technique but also for double bass drum applications.

Hi-hat patterns—your groove will never be the same once you explore these Extreme Interdependence Grooves.

Extreme soloing—see how you can apply these techniques to solos that will take you to new levels.

Workshop sheets/advanced patterns—this is where we put it all together and redefine independence. These amazing techniques push all of the rhythmical boundaries and more!

CD play-alongs—your independence and playing skills will reach new levels with these incredible recorded tracks from Marco's solo CDs.



# Introduction

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Introduction

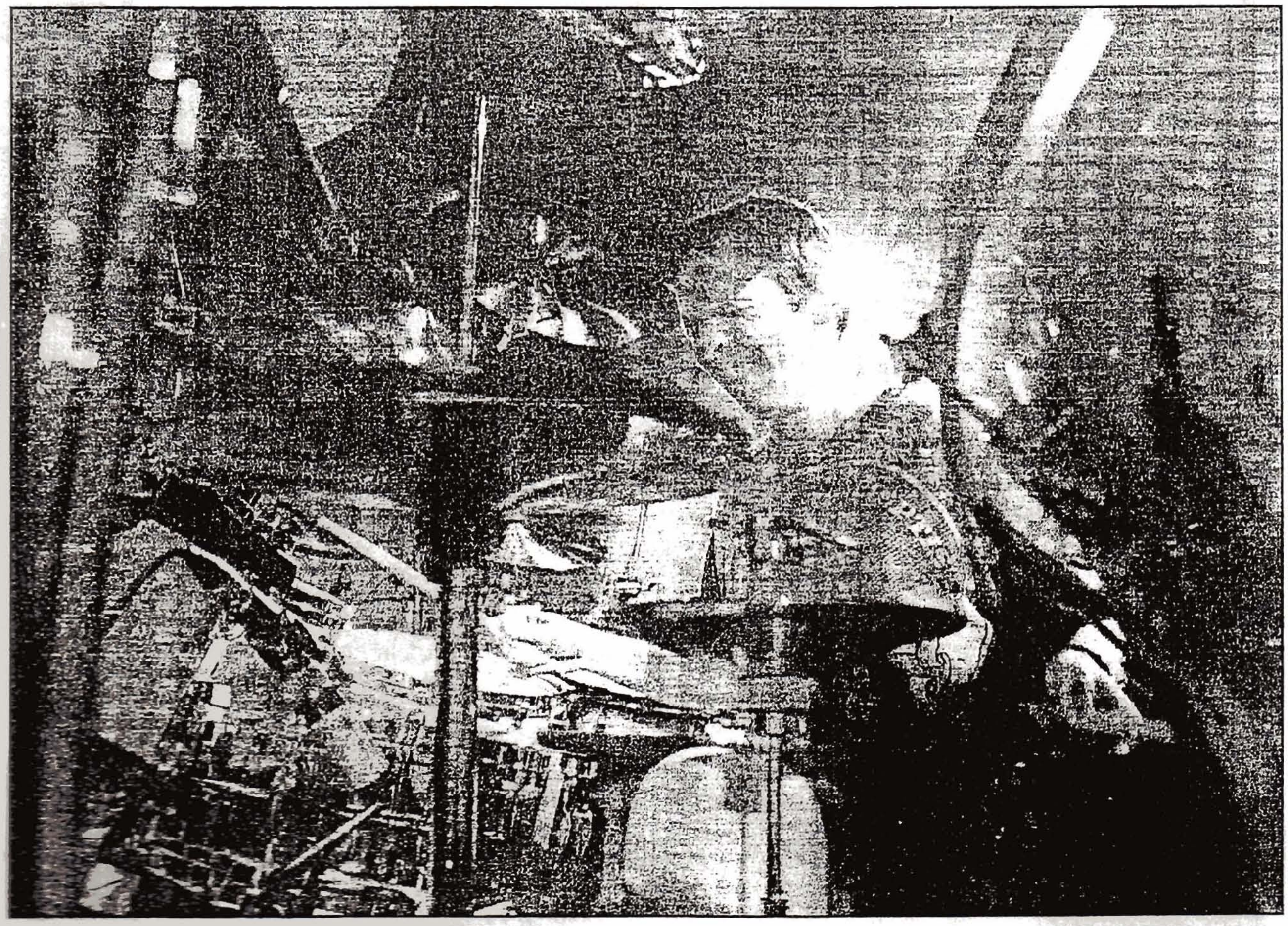
Whether we are conscious of it or not, rhythm permeates everything in our life! The time, the date, the seasons, daytime, nighttime, eating, sleeping: we all experience these repetitive rhythmical movements on a constant basis. These events or life rhythms can be experienced simultaneously, independently, or in an overlapping manner. It is only when we coordinate these events that we discover that rhythm is the heartbeat of our soul and, as drummers, seems to "get us through" everything!

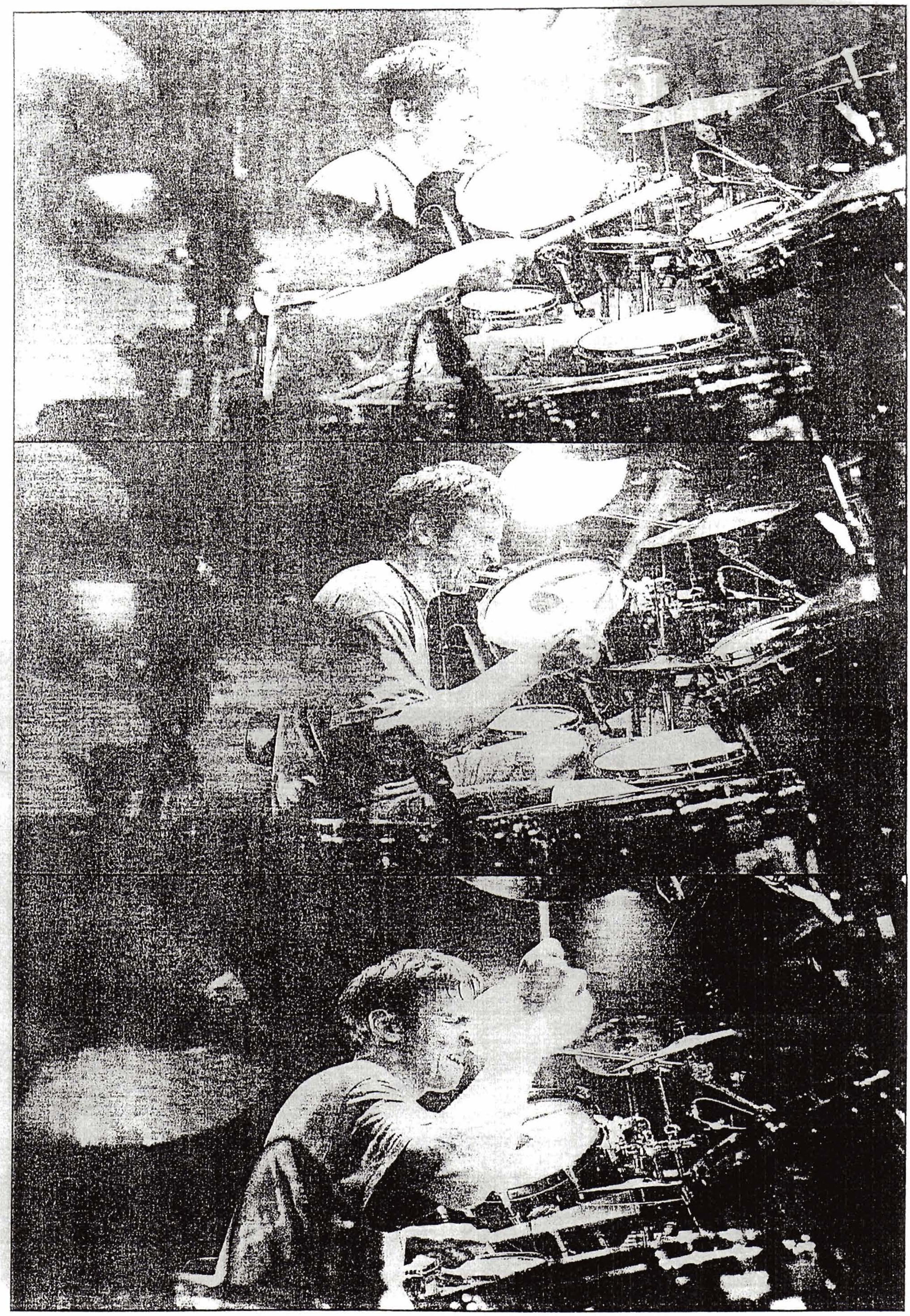
I present to you my interpretation of these life rhythms as applied to the drum set.

The material you are about to encounter is what I believe to be cutting-edge. In today's drumming community it is not enough to be able to groove, it is also important to have the coordinated flexibility to be adaptable in all musical styles, in other words, to have extreme interdependence!

Independence has always been a challenge for most drummers, who relegate themselves to being content with applying a few coordination exercises to get by. It is here that we will overcome the challenge by teaching you a simple approach to achieving the independence skills that will give you the confidence to go to the next level and beyond.

I now present to you *Extreme Interdependence*. Good luck.





# About Marco Minnemann

Marco Minnemann was born December 24, 1970, in Hannover, Germany, and studied piano and guitar at the tender age of five. When he was eleven, Marco switched to the drum set and proceeded to tour by the age of thirteen. He became a big fan of Frank Zappa and voraciously notated and played along to all of Zappa's material. His study materials at the time were Gary Chester's *New Breed 1 & 2* and Gary Chaffee's *Patterns* series. His first major recording contract (BMG/Arista) was signed at the age of nineteen, and he went on to release five CDs with the highly successful band Freaky Fukin' Weirdoz.

Marco has also played with various artists including Nina Hagen, Wolfgang Schmid's The Kick, and his own successful group, Illegal Aliens, featuring his own music and his wife Artemis on vocals. They released their first CD, *Thickness,* in 1995.

In 1996 he began playing with H-Blockx and recorded the CD *Fly,* which was released in 1998 and achieved gold record status. Illegal Aliens then released their second CD in 1997 entitled *Red Alibis,* which garnered rave reviews in *Modern Drummer* Magazine.

At the end of 1998, Marco brought his writing and playing skills to the forefront with his successful solo CD *The Green Mindbomb* and immediately followed with Illegal Aliens' third CD entitled *Time.*

With his intense schedule, Marco found the time to work with Artemis and guitarist Werner Ponikowski (Freaky Fukin' Weirdoz) on yet another project called *Braindead.*

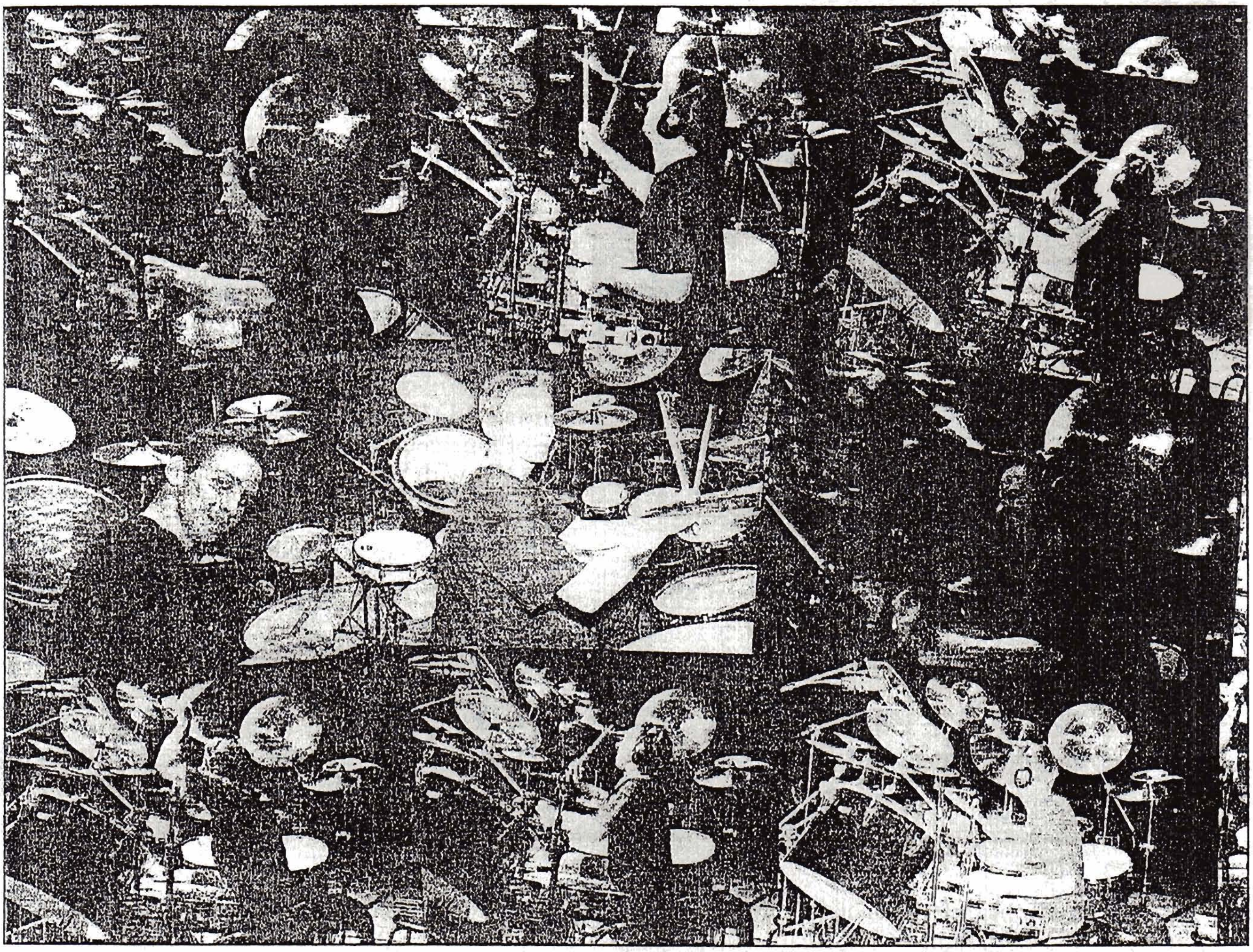
Marco was back in the studio near the end of 1999 to produce his second solo venture *Comfortably Homeless,* and Illegal Aliens' *International Telephone* was released in 2000 to more rave reviews.

His incredible technique and limb interdependence have brought audiences to their feet on clinic tours and at drum festivals including the Modern Drummer Festival, Montreal Drumfest, PASIC, Koblenz 1998, and exhibition shows in Frankfurt from 1998–2000 for Meinl Cymbals. It is easy to understand why Marco was voted one of the top five up-and-coming drummers in *Modern Drummer*'s readers poll.

Marco's popularity has increased worldwide and garnered high praises from such stellar drummers as Steve Smith, Virgil Donati, Mike Mangini, and others. His passion for music and drumming is infectious and knows no bounds! Look for the many exciting projects that this drumming phenomenon has to offer, and remember that it all starts with *Extreme Interdependence*!

Marco endorses MEINL Cymbals; DW Drums; his own signature drumstick, PROMARK MILLENNIUM II 721; EVANS Drumheads; AKG Microphones; and DW Pedals.

Photos by Lissa Wales



*Marco warms up during the soundcheck for his PAS 2000 clinic in Dallas, Texas*

# About Rick Gratton

Throughout Rick's career he has performed and taught around the world. People who have used his instructional materials include Terry Bozzio, Gary Chaffee, Kenny Aronoff, and Virgil Donati, just to name a few. Rick's career highlights include having his book, *Rick's Licks,* ranked in the top ten of *Modern Drummer*'s Top 25 Greatest Drum Books by Larrie Londin and Kenny Aronoff. His instructional material has been included in the updated version of Carmine Appice's ***Realistic*** *Rock* (one of the best-selling drum books of all time).

He has recorded with world-renowned artists such as Patti LaBelle and has shared the stage with Steve Smith, Sonny Emory, and Kirk Covington at Drumfest '94 in Montreal. At Drumfest '99, Rick had the pleasure of teaching master classes alongside Gary Chaffee, Steve Houghton, Walfredo Reyes Sr., and Joey Heredia. Rick has also toured and recorded with Marc Jordan, Terri Clark, Long John Baldry, Garole Pope and Rough Trade, Ian Thomas and the Boomers, and a host of others.

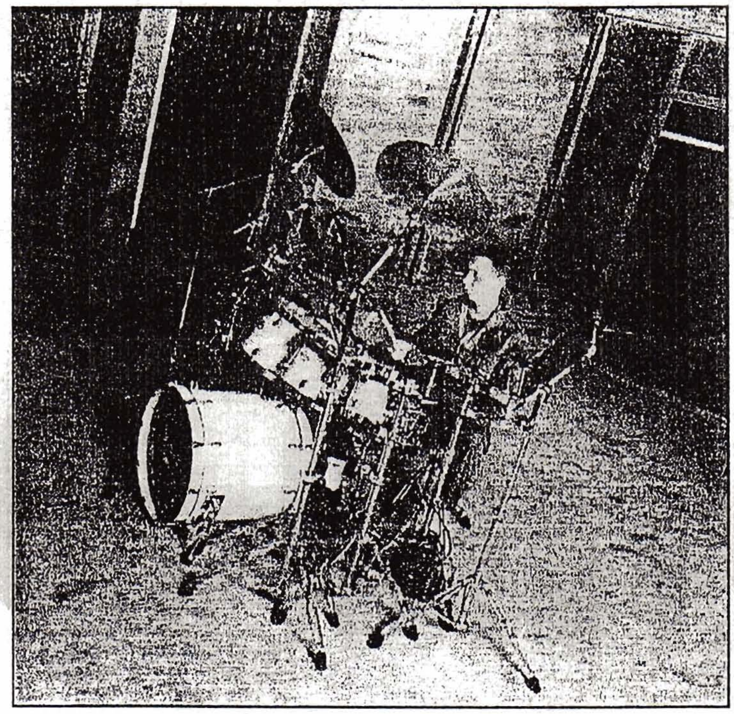
Rick's students have included Anton Fig (David Letterman), Jeremy Taggert (Our Lady Peace), Hilary Jones (Robben Ford), and many other outstanding drummers.

Rick currently endorses Sabian Cymbals, Pearl Drums, Attack Drum Heads, and Regal Tip Sticks (Calato).

You can find out more about Rick, his books, and his instructional videos at his Web site, www.rickgratton.com.

# Part 1

# Extreme Warm-ups



# Extreme Warm-ups

2

**Introduction: Extreme Warm-ups**

In order to master extreme interdependence (a lifelong study), we must exercise all four limbs. The challenge will be to break an old habit that seems to haunt most drummers, and that habit is always emphasizing the strongest limbs and ignoring the weakest.

The key to extreme warm-ups is simplicity. All of the exercises are written in quarter notes for easy reading. Each exercise breaks down the four limbs into manageable parts and then combines them to complete the pattern for easy execution. You will discover that the learning process is always easier to understand when you can break things down into their basic parts and then put them back together.

Studying how these parts are combined will set the tone and approach that should be taken when working through the book.

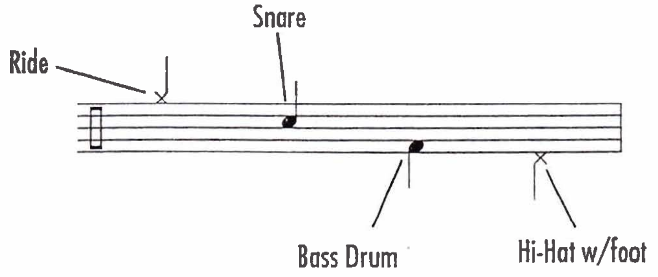
This book was custom-made for you so that ALL exercises can and should be mixed and matched with any limb and in any rhythmical setting you want. Take your time and be patient, and you too will find the proper musical setting to apply your new skills. In other words, ANYTHING GOES!

Remember: In spite of the technical nature of these exercises, there is a big difference between technique alone and playing music and grooving, so please keep in mind:

> Music came first, the written note came second.
>
> Always play for the music; it's the right thing to do!
>
> Repeat each exercise as often as necessary, and tempos should be a matter of choice and not forced.

So, without further delay, let's get started!

Following is the notation key for the forthcoming sections. This notation key applies until another key or notation is presented. Note: Sometimes examples deviate from a given notation key. In such instances each specific example will be annotated with instructions.



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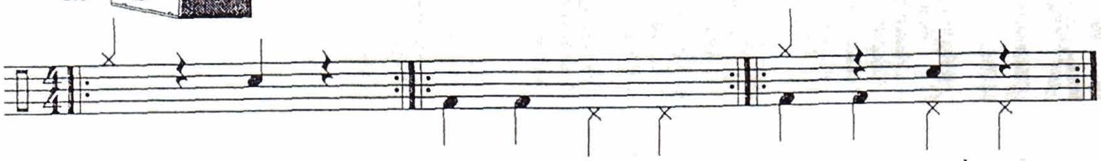

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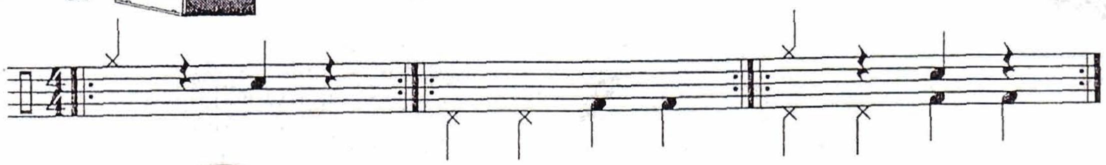

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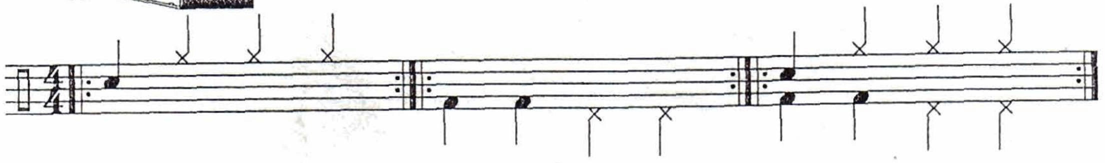

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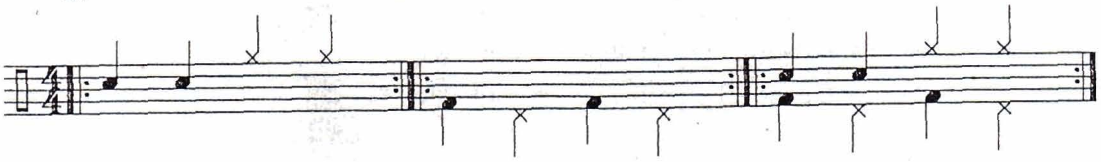

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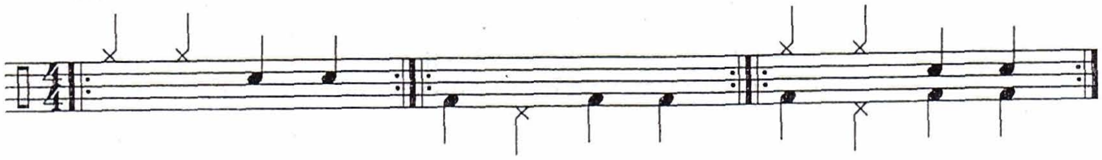

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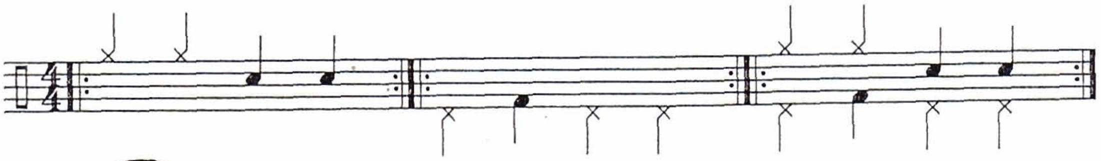

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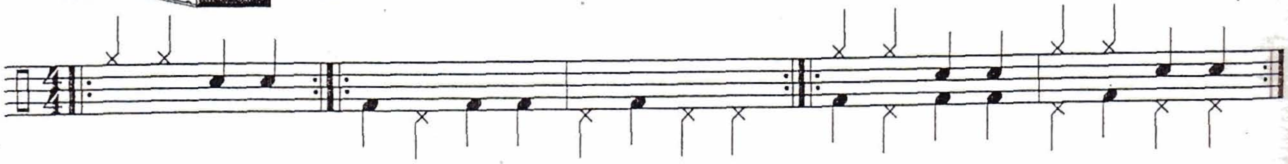

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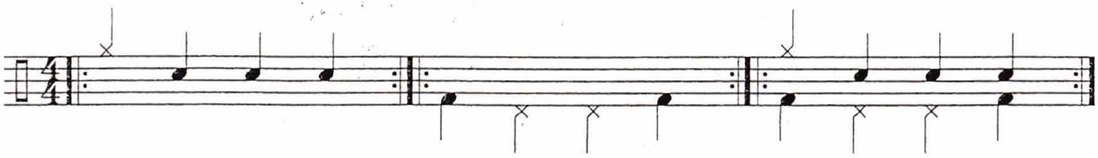

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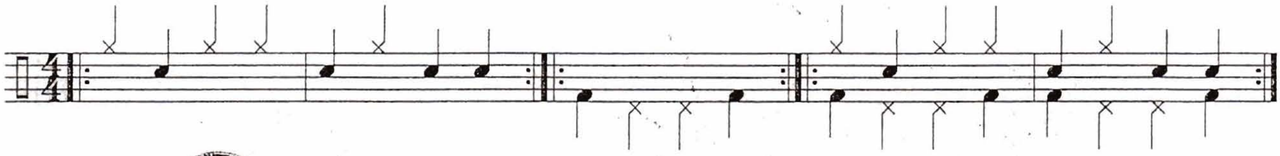

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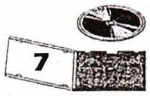


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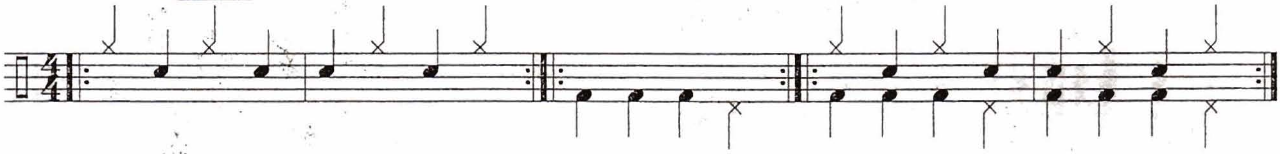

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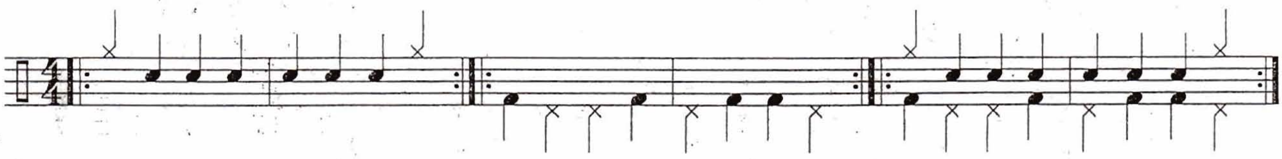

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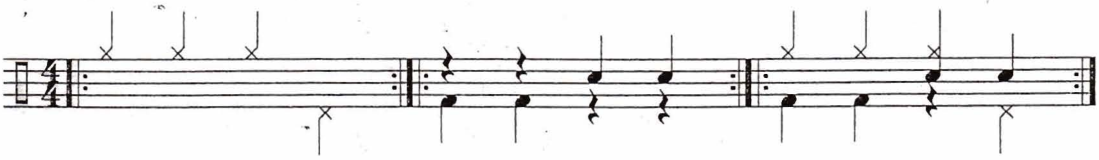

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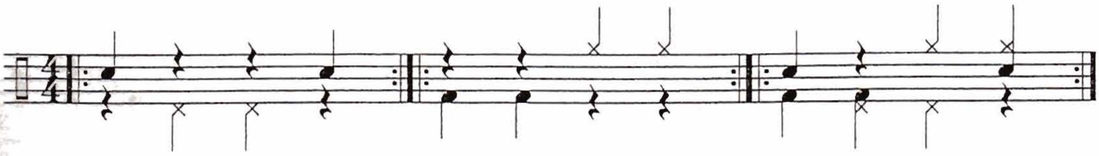

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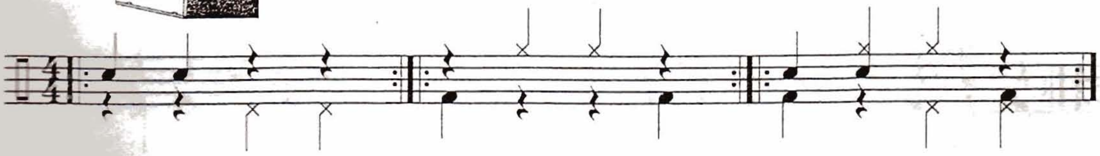

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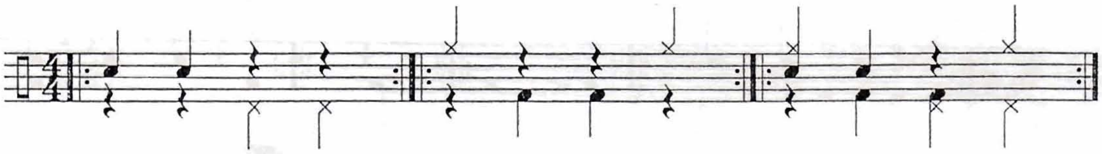

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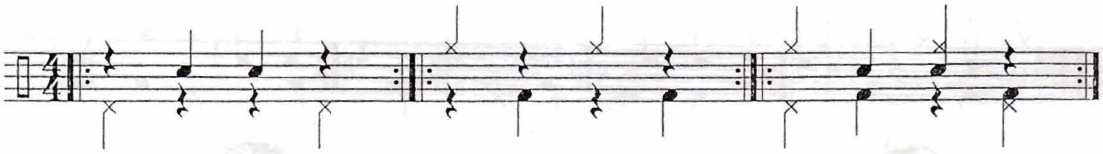

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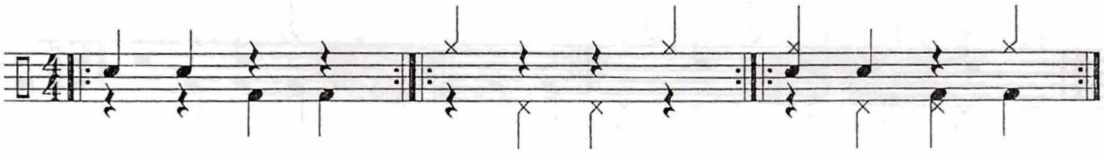

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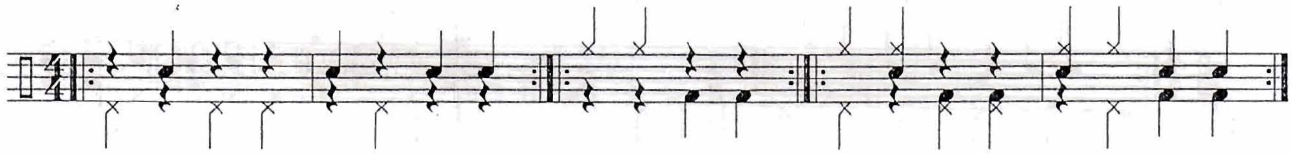
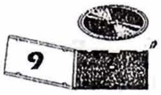


19. a. 

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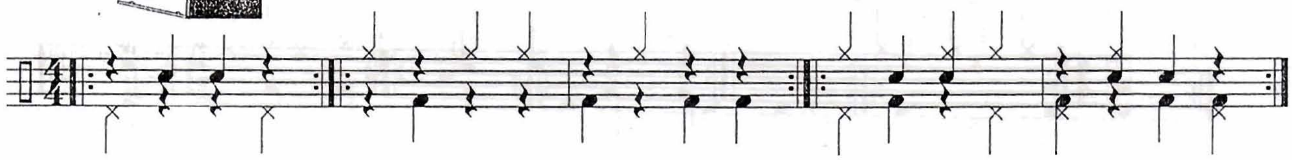

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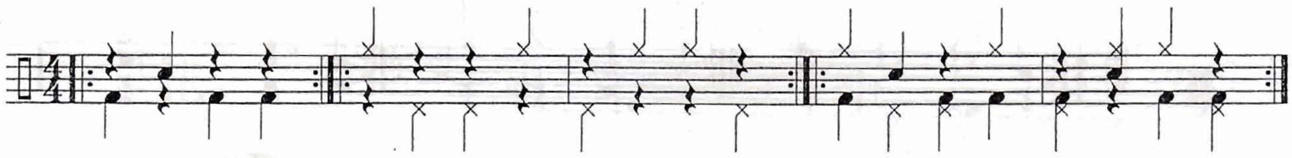

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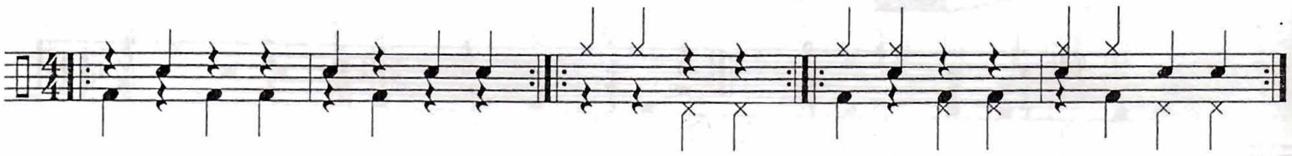

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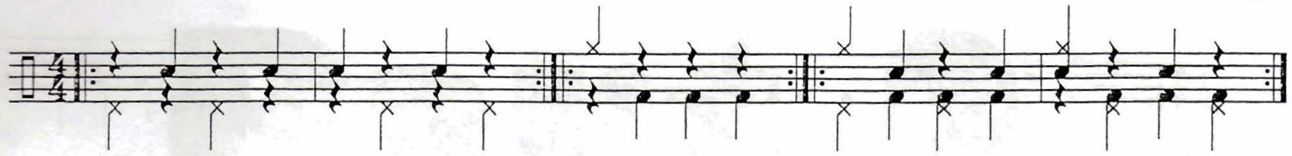

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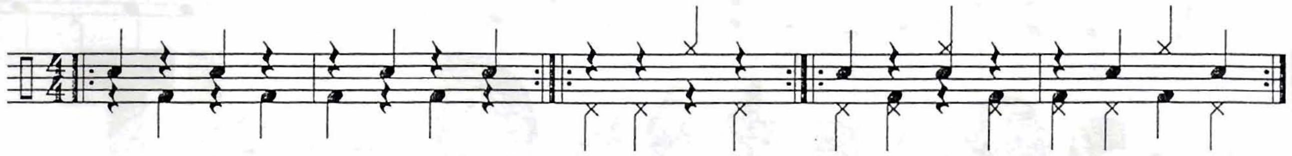
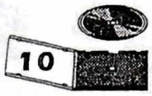


24. a. 

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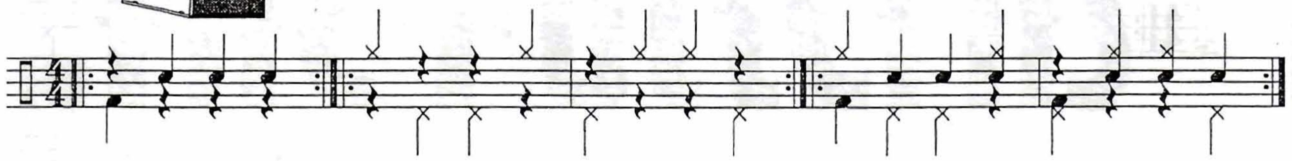

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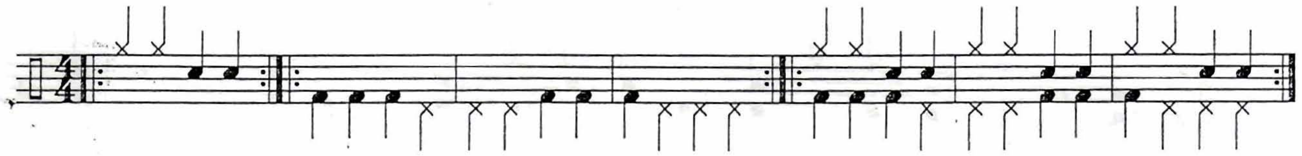

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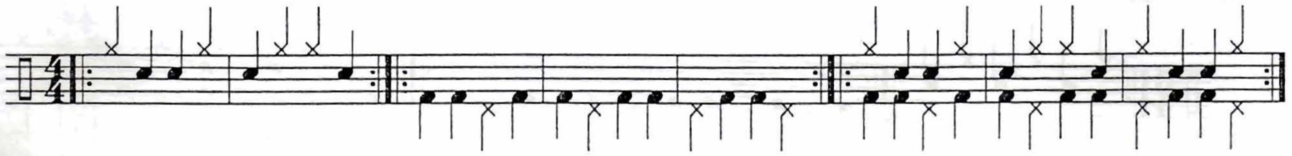

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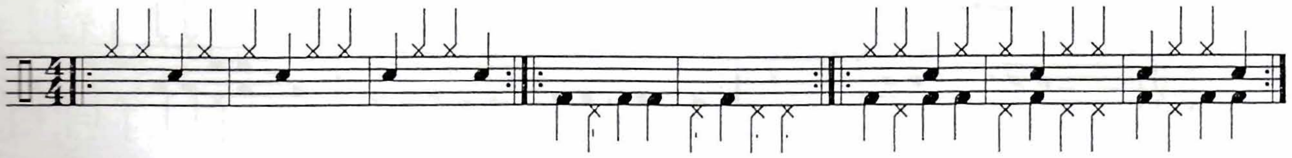

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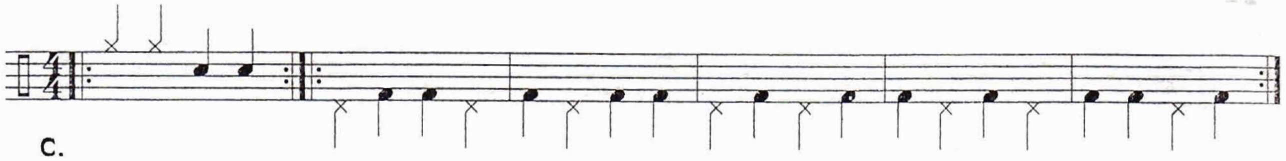

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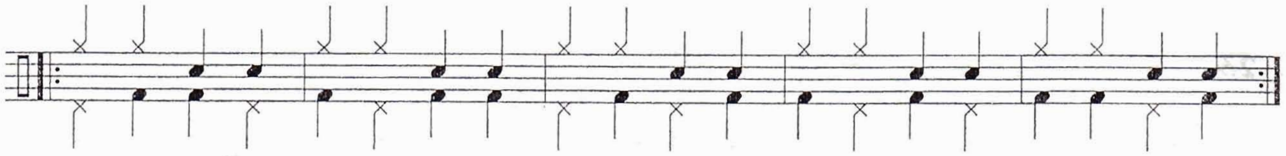

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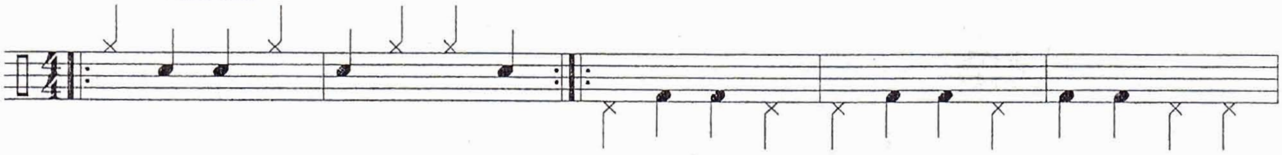

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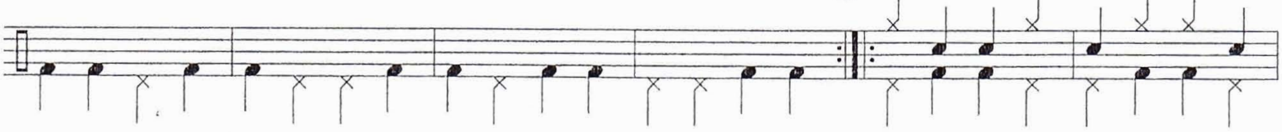

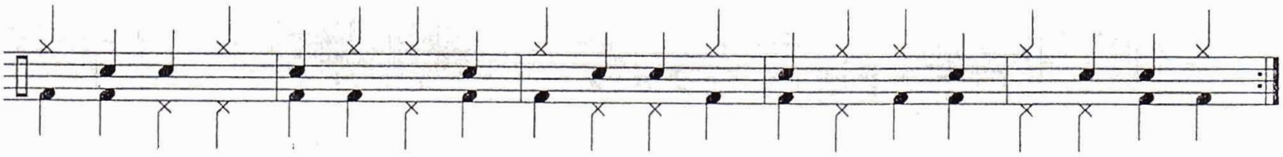

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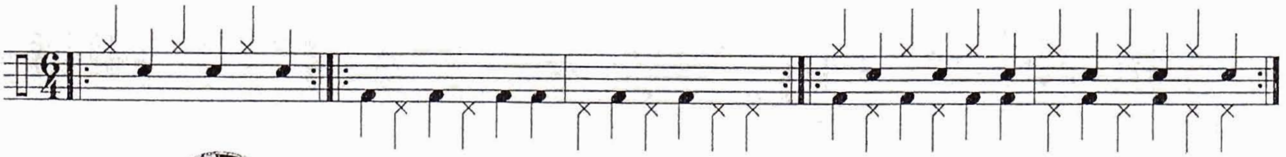

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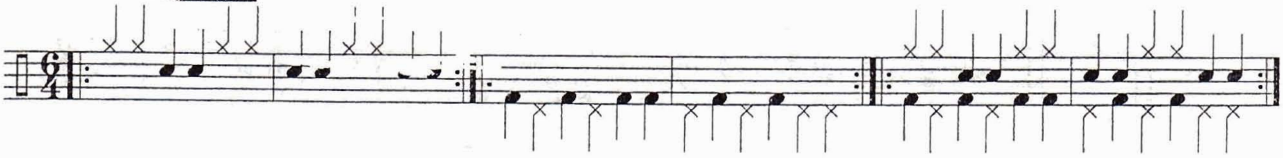

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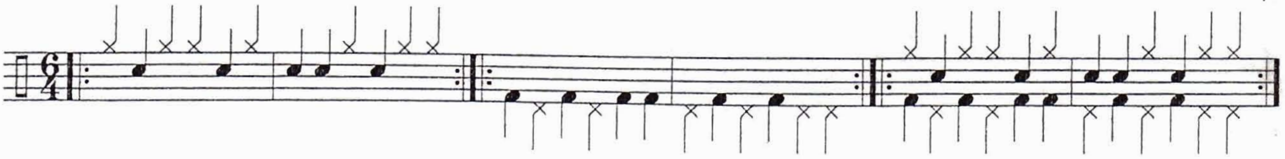
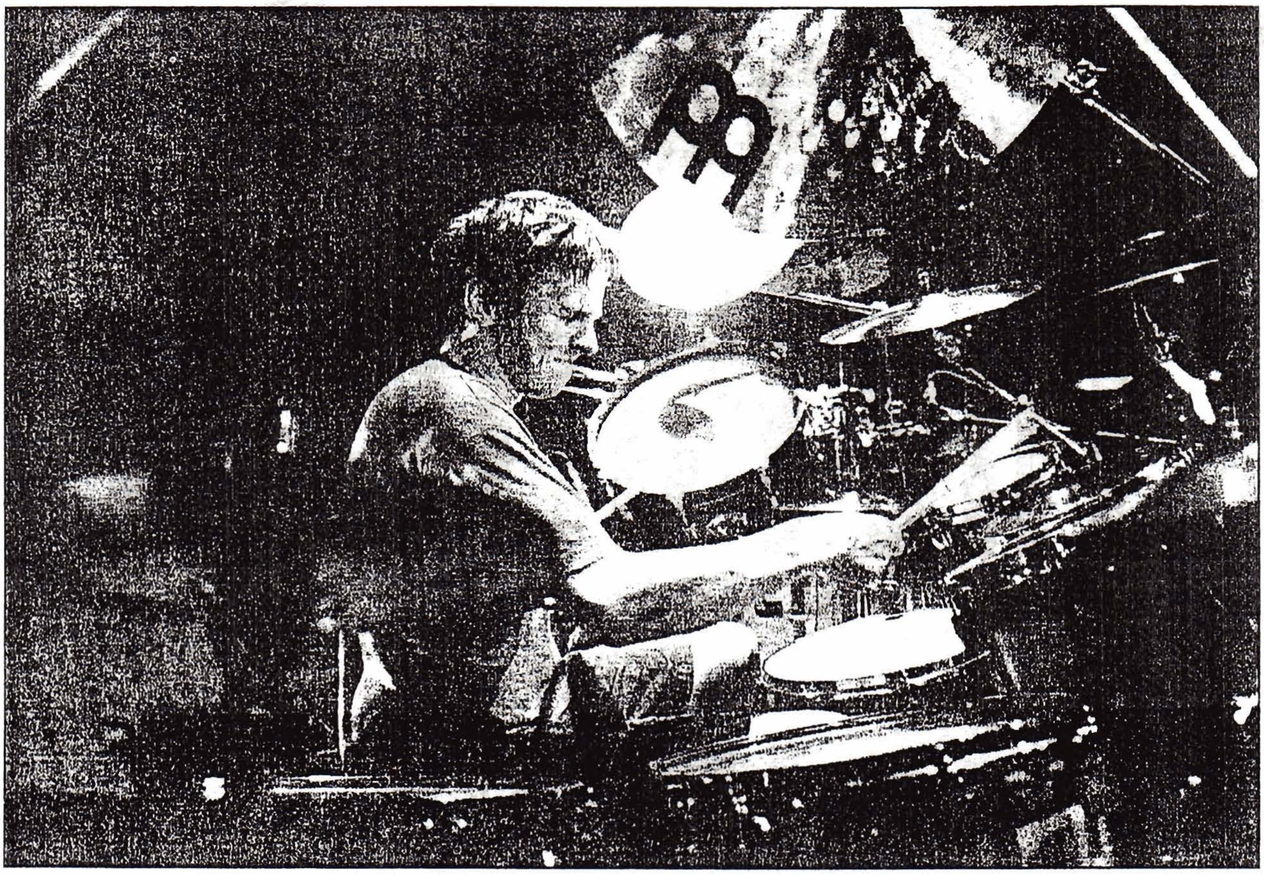


# Part 2

# The Patterns



13 Extreme Musical Interlude

# The Basic Patterns

14 Introduction: Patterns

Now that you are mastering the extreme warm-ups, the next logical step is to increase the interdependence level with the following pattern exercises.

The 13 patterns with variations are the building blocks onto which other exercises will be added, namely the Melody for Two Limbs section (page 41).

When studying these patterns, you will notice a similarity with the extreme warm-up exercises—they have simply been rewritten as sixteenth notes. Therefore, it is a simple matter of repeating what you already know. (I told you I would make it easy!) The key this time is to repeat the patterns until they become second nature to you so that you can add on the Melody for Two Limbs exercises with greater ease.

With each pattern there are written suggestions as to what sound source (snare, cymbal, bass drum, etc.) the melodies should be played on. These are merely suggestions and are not carved in stone. Feel free to place your hands or feet on whatever sound source you like.

Now that you know we are going to add on the melodies, please glance through the patterns and then proceed to the Melody for Two Limbs section to see how we can put all of this together.

Patterns

# Patterns: Set 1

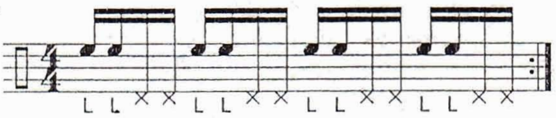
1a. 15

1b.

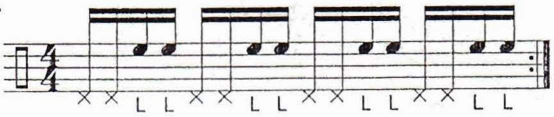
2a.

2b.

3a.

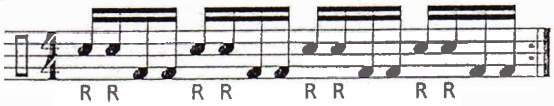



3b.

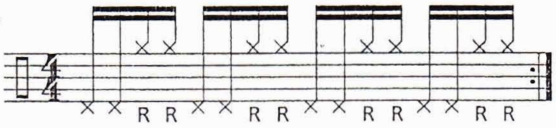



4a.

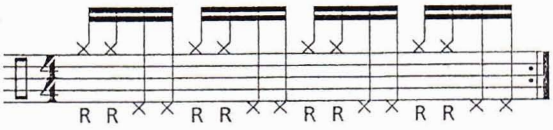
4b.




5a.

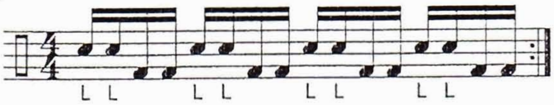



5b.



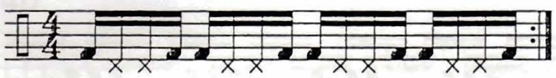

6a.

6b.

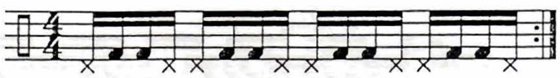


# Patterns: Set 2

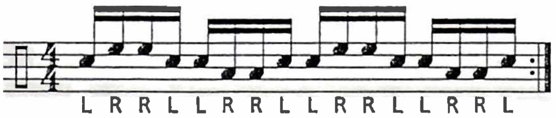
1a.



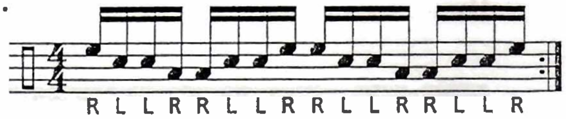
1b.



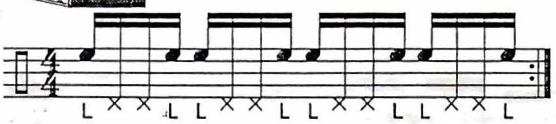
2a.



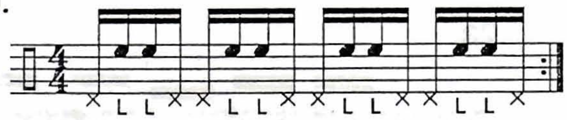

2b.



3a.

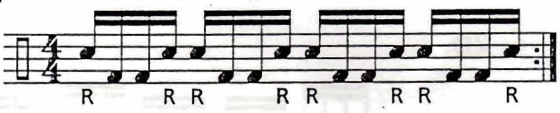



3b.

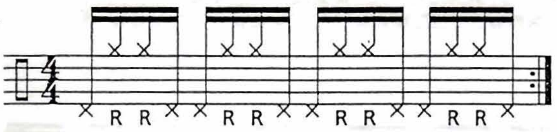



4a.

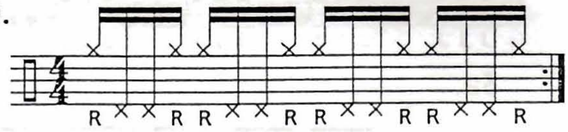
4b.



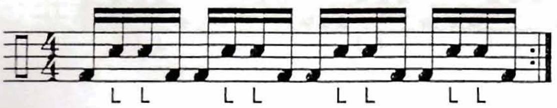

5a.



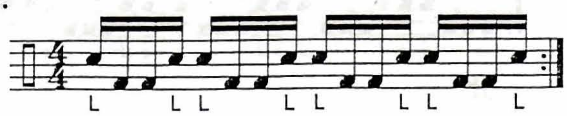

5b.




6a.




6b.



# Patterns: Set 3

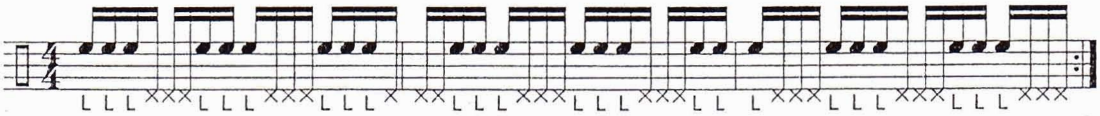
1a. 17

1b.

2a.

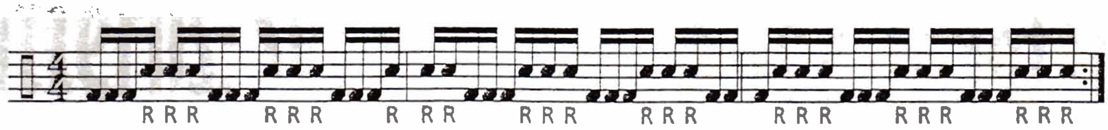
2b.

3a.

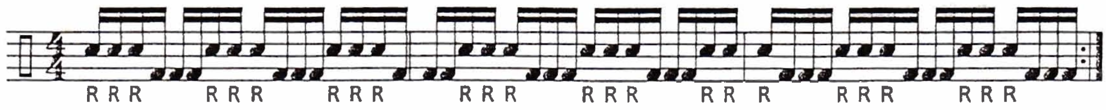



3b.

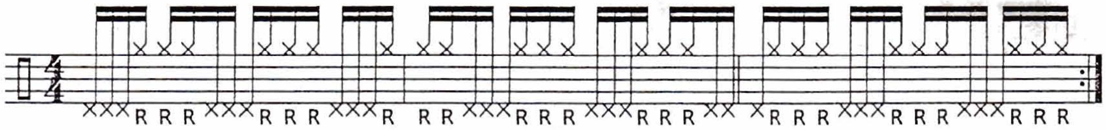
4a.



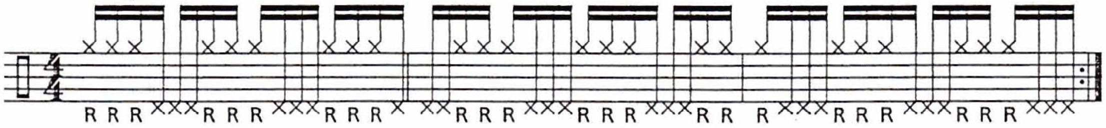

4b.



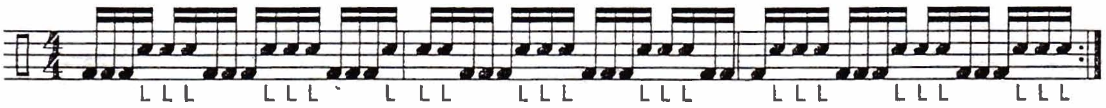

5a.



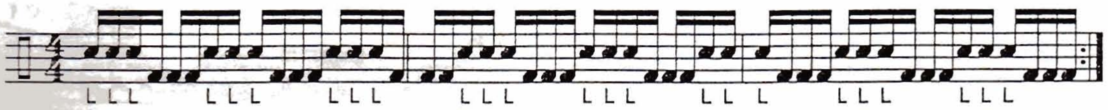

5b.




6a.




6b.



Patterns

# Patterns: Set 4

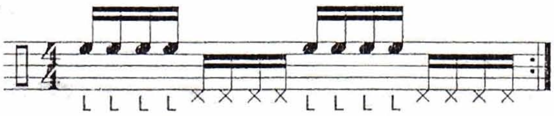
1a.

1b.

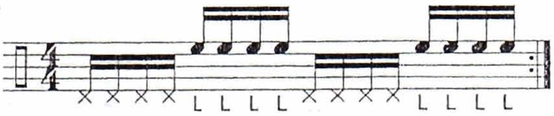
2a.

2b.

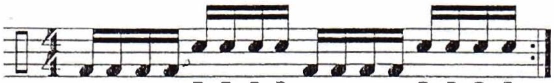
3a.



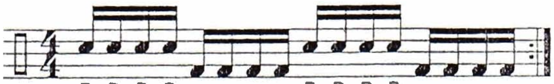

3b.



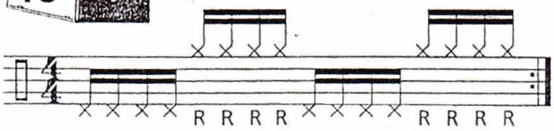

4a.



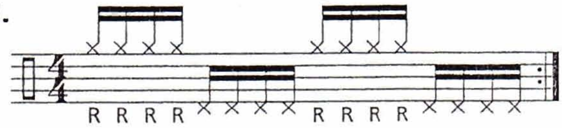

4b.



5a.




5b.




6a.

6b.

# Patterns: Set 5

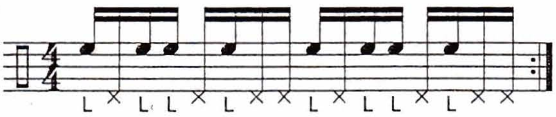
1a.

1b.

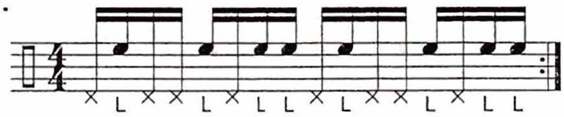
2a.

2b.

3a.

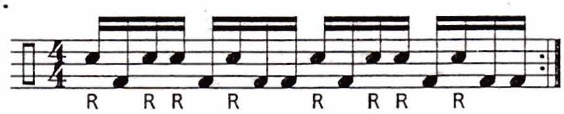



3b.

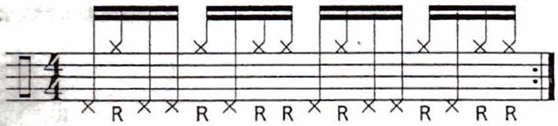



4a.

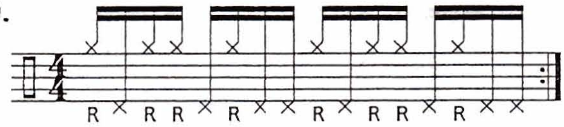
4b.




5a.

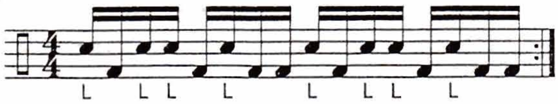



5b.



6a.

6b.



# Patterns: Set 6

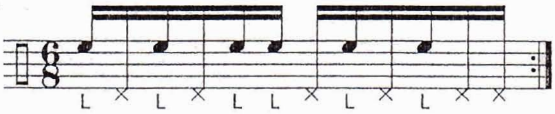
1a.

1b.

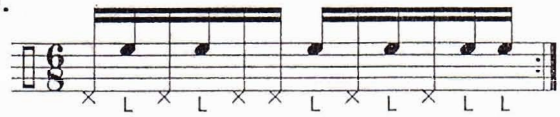
2a.

2b.

3a.

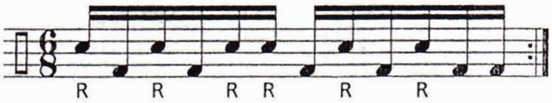



3b.

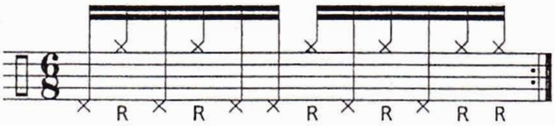



4a.

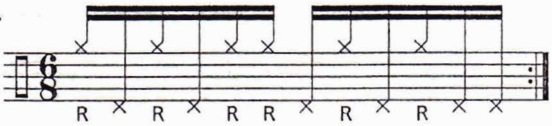
4b.




5a.




5b.




6a.

6b.

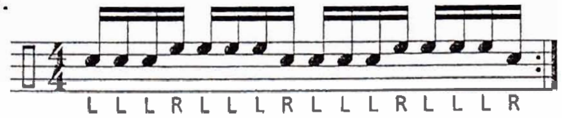
# Patterns: Set 7

1a.

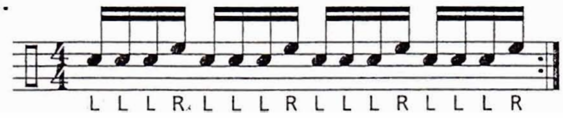
1b.

2a.

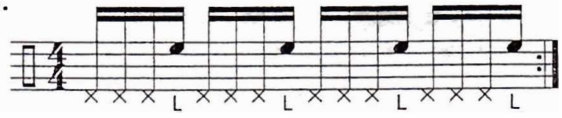
2b.



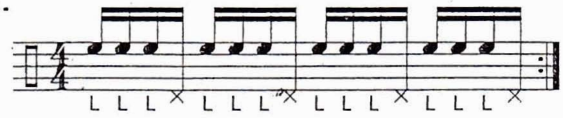

3a.




3b.

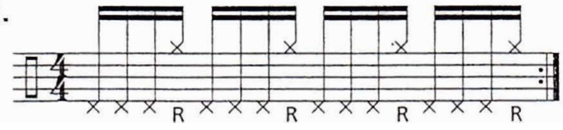



4a.

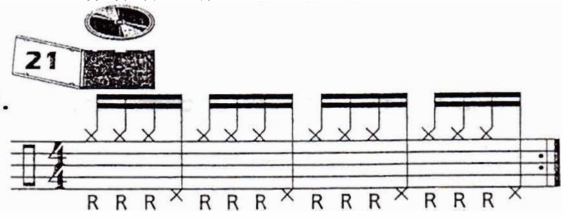



4b.

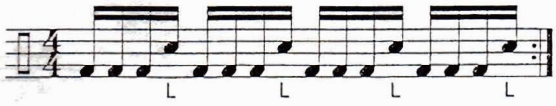
5a.




5b.




6a.




6b.

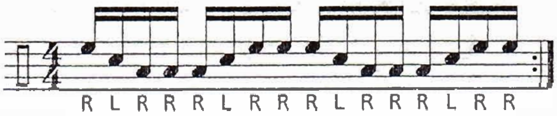
Patterns

# Patterns: Set 8

1a.

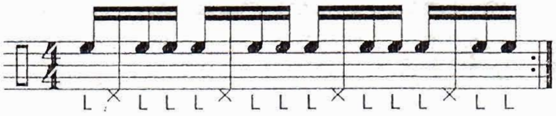
1b.

2a.

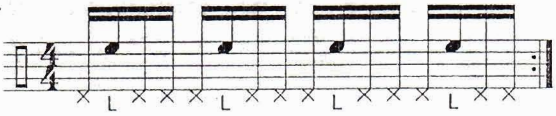



2b.

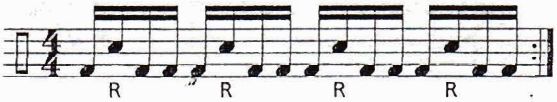
3a.




3b.

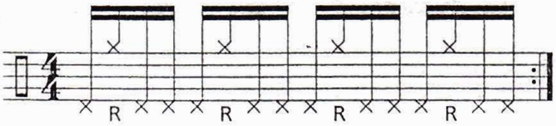



4a.

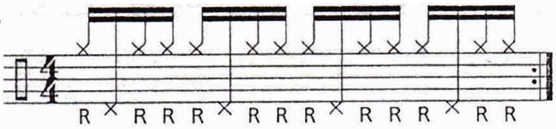



4b.

5a.




5b.




6a.

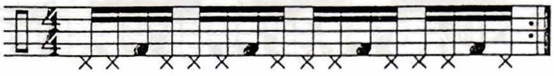
22 **Note: On the CD the bass drum is replaced with the hi-hat played with the left foot.**

6b.

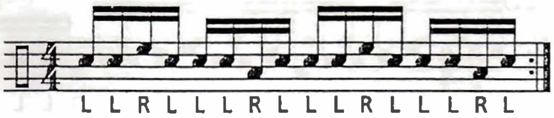
# Patterns: Set 9

1a.

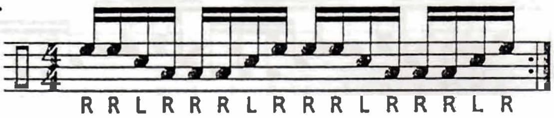
1b.



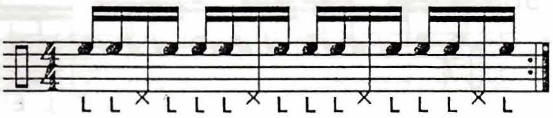
2a.



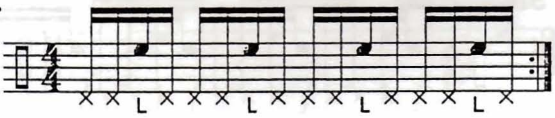

2b.




3a.

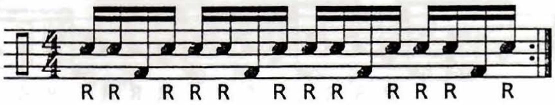



3b.

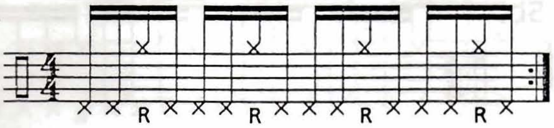



4a.

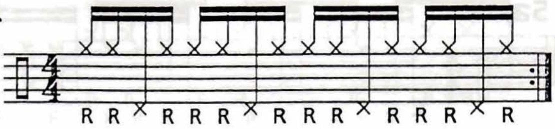
4b.



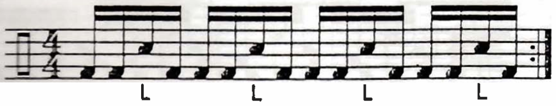

5a.




5b.



6a.



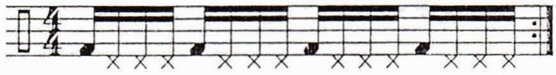

6b.

Patterns

# Patterns: Set 10

1a.

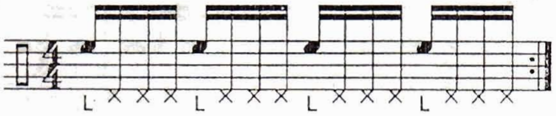
1b.



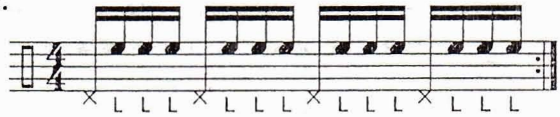
2a.

2b.

3a.

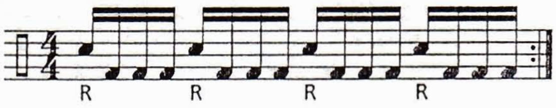



3b.

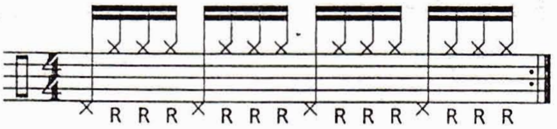



4a.

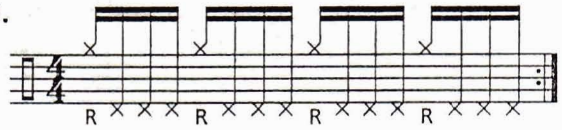
4b.




5a.

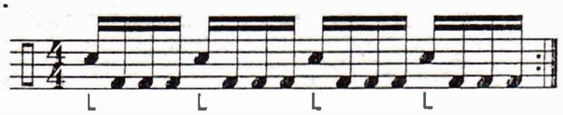



5b.




6a.

6b.

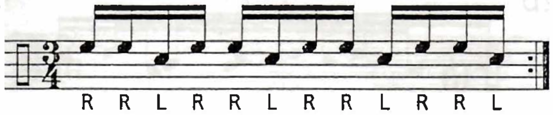


# Patterns: Set 11

1a.

1b.

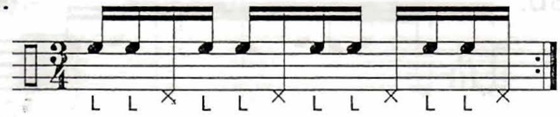
2a.



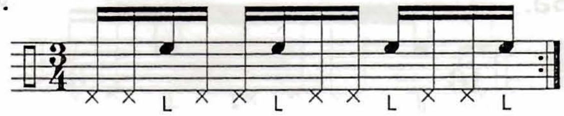

2b.

25

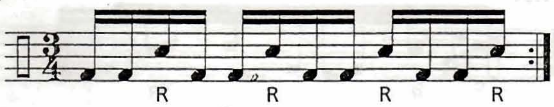
3a.



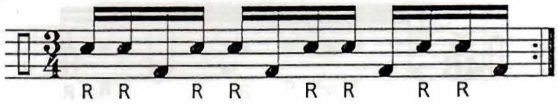

3b.



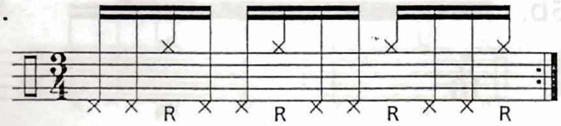

4a.



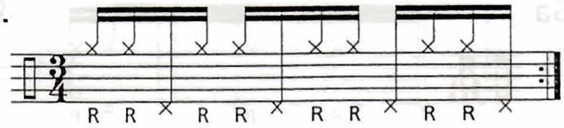

4b.



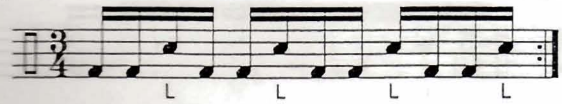

5a.



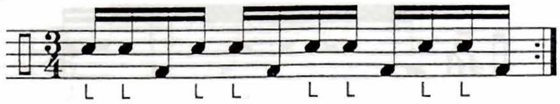

5b.




6a.



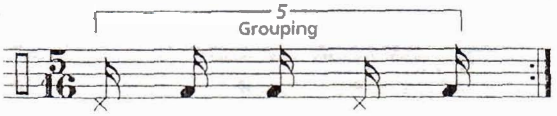

6b.



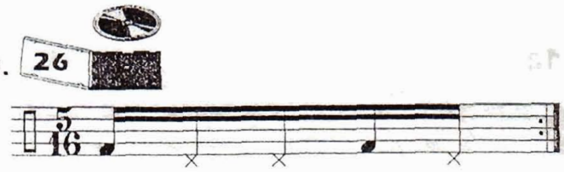

Patterns

# Patterns: Set 12

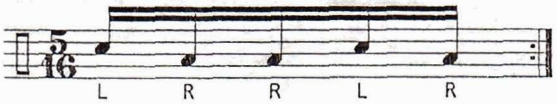
1a.



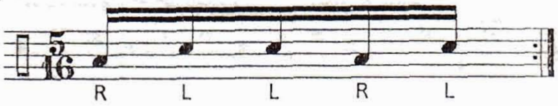

1b.



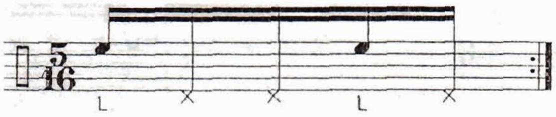

2a.



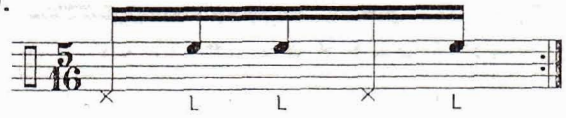

2b.




3a.



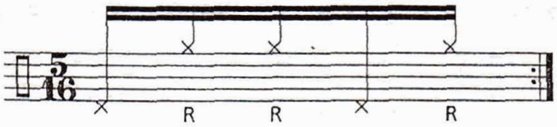

3b.



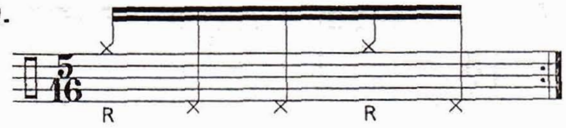

4a.

4b.

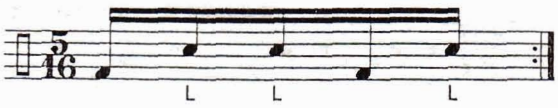
5a.




5b.



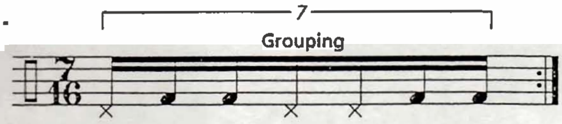

6a.



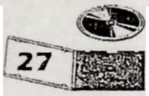

6b.

# Patterns: Set 13

1a.

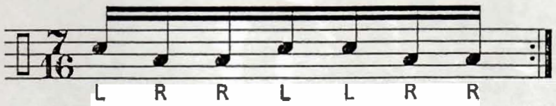



1b.



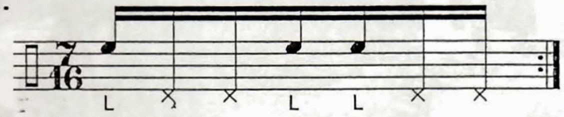

7-note grouping played with 2/4 click. Results in 7:2 but this is really played "in 1."

2a.

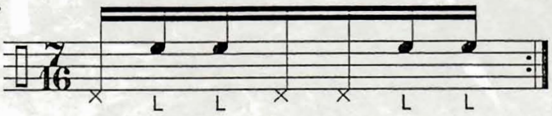



2b.

3a.

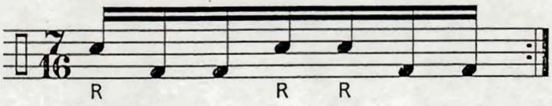



3b.

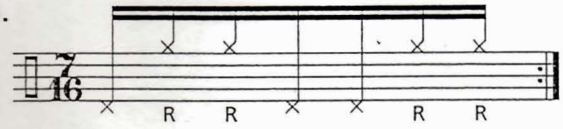



4a.

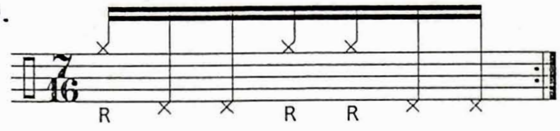
4b.



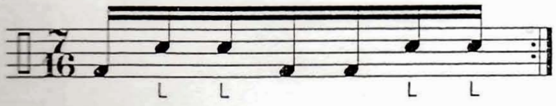

5a.



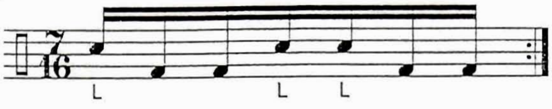

5b.



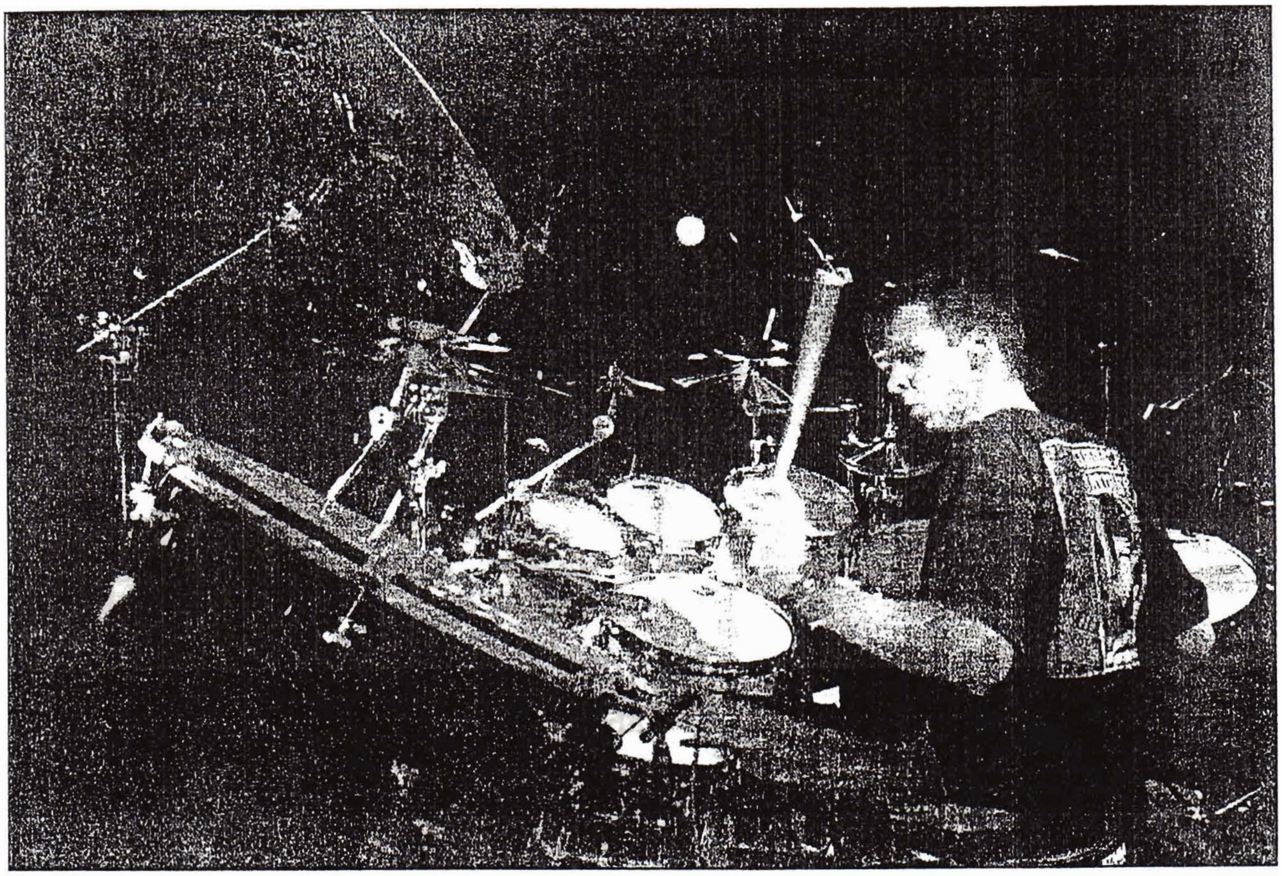

6a.




6b.




Patterns



# Part 3
# The Melodies

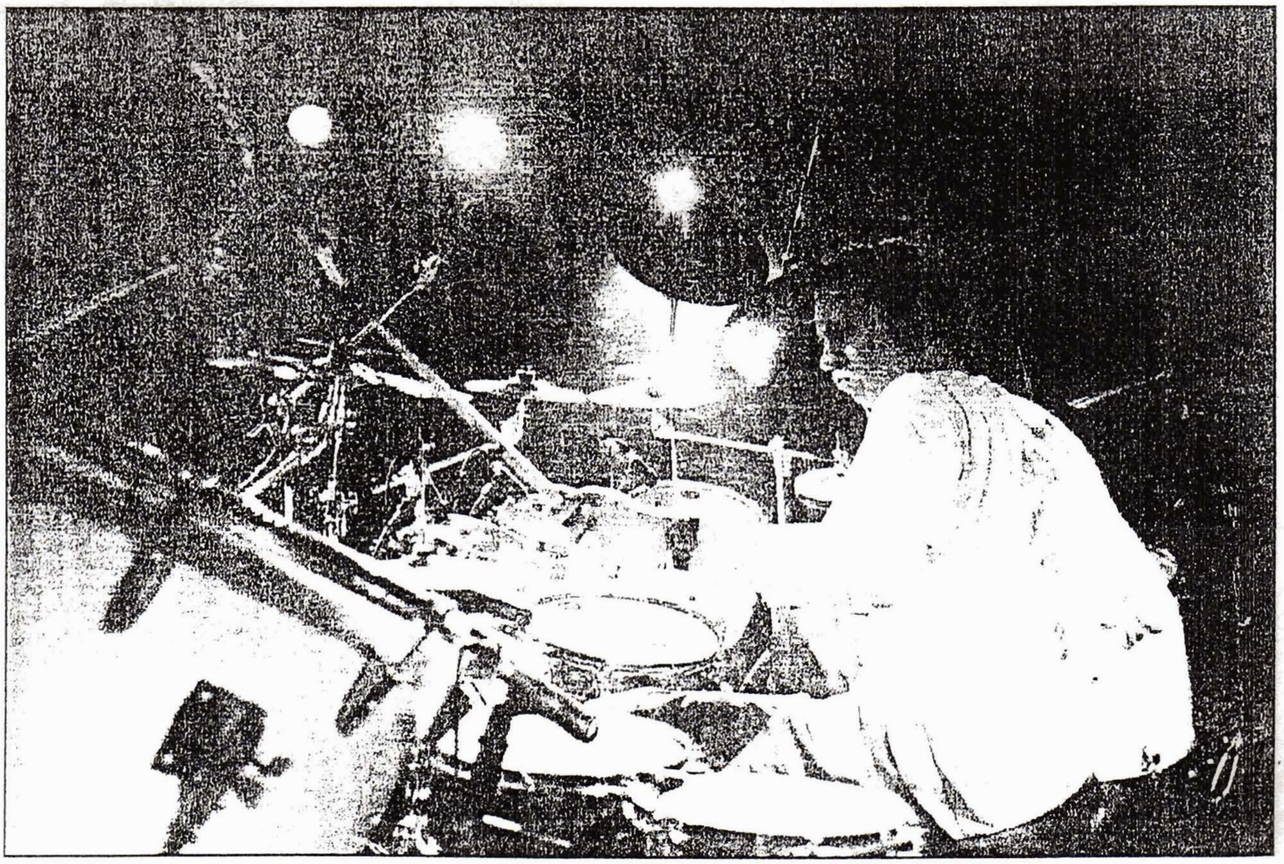
Melodies

28 Extreme Musical Interlude

29 Introduction: Patterns plus Melodies

30 "Action!" - Pattern 2, Example 5A, is played as the ostinato while Marco improvises with the eighth-note melodies in a continuous rhythmical flow.





# The Melody Elements

Welcome to the other half of the equation! We are now ready to apply the melodies to the patterns. Once again, you will notice that some of the melodies appear in the extreme warm-up exercises. The only difference is that the figures are written as eighths, triplets, sixteenths, and thirty-second notes.

The melody exercises are written between the same two notes on a single-line staff. One of the benefits of writing these figures in this way is that we can reassign other limbs to these exercises.

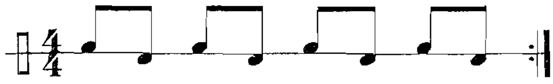
The snare and bass drum can be replaced with:

a) Top note = right hand, bottom note = left hand, and vice versa.
b) Top note = right foot, bottom note = left foot, and vice versa.
c) Using one limb (e.g., right hand) top note = one sound source, bottom note = a different sound source (e.g., snare to floor tom).

After practicing these methods, you will notice an improvement in your improvisational skills because of the flexibility you'll obtain. Here is an example that demonstrates how to do it:

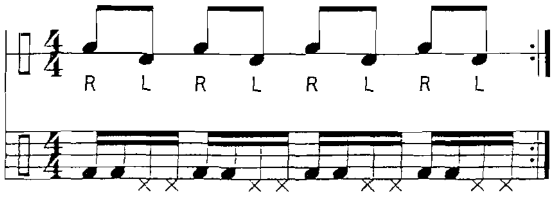
Go back to the Patterns section and decide which exercise you want to play. Let's pick Pattern 1a—a double-stroke between the bass drum and hi-hat (foot).

Now, flip to the Melody Elements section and pick another exercise. Let's pick Melody 1a.



As mentioned before, you now have a choice as to how you would like to interpret this melody. Since both feet are occupied, we will play the melody hand-to-hand as single strokes on the snare drum. Remember, top note = right hand, bottom note = left hand.

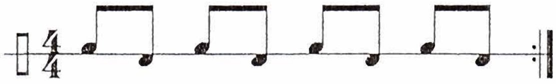
Now it is a simple matter of combining the two:




As you can see, the possibilities are enormous! You are limited only by your imagination, so experiment with your own combinations and have some fun!

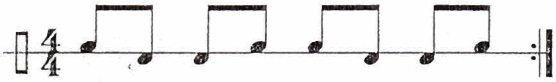
# Melody Elements 1: Eighth Notes

A.



B.

C.



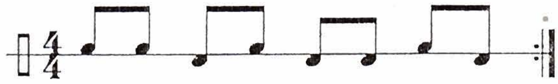
D.

E.

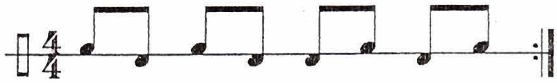
F.

G.

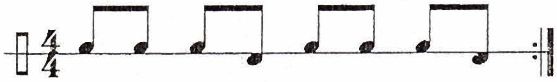
H.



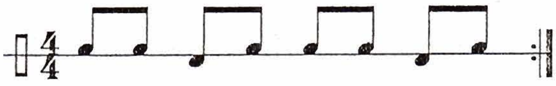
I.



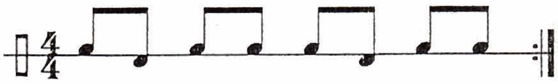
J.



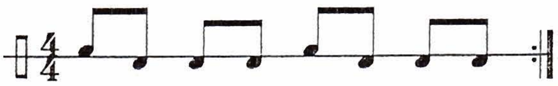
K.



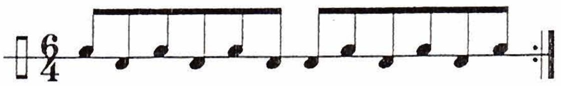
L.



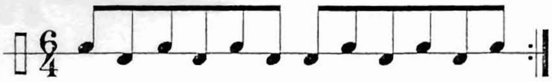
M.



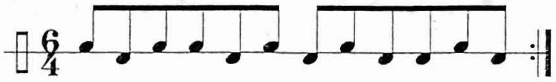
N.



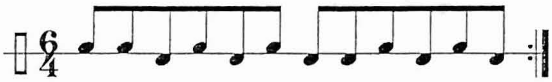
O.



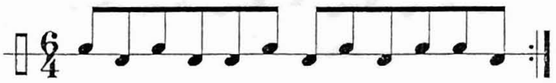
R.



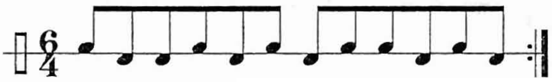
P.



S.



Q.



T.

31

**Pattern 3, Example 1A, is played as the ostinato while Marco improvises with the sixteenth-note melodies in a continuous rhythmical flow.**

32

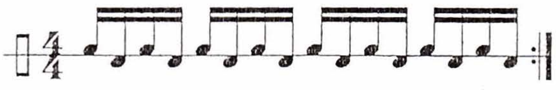
**Pattern 9, Example 6A, with an improvised melody on top.**

33

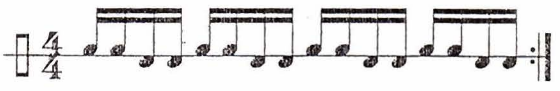
**Pattern 12, Example 1B, with an improvised melody on top.**

# Melody Elements 2: Sixteenth Notes

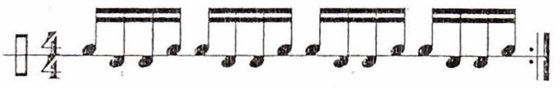
A.



B.

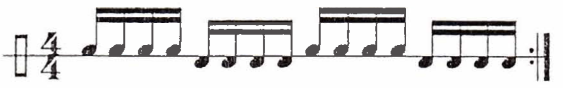


C.

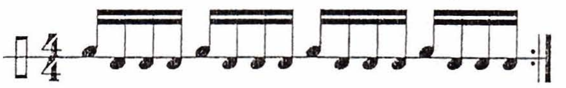


D.

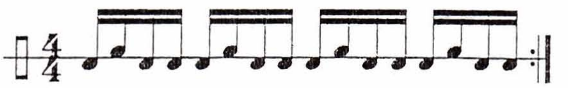
E.



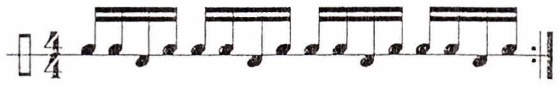
F.



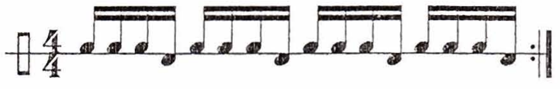
G.



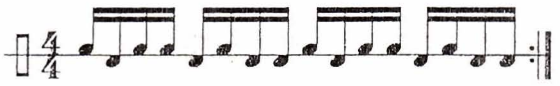
H.



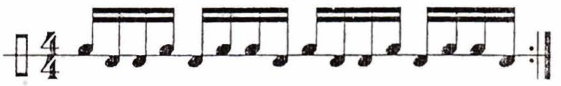
I.



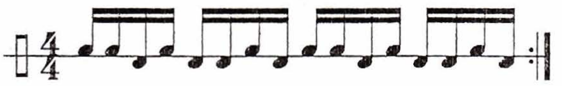
J.



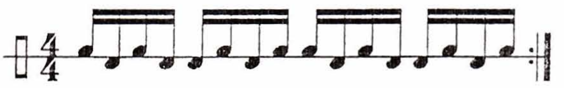
K.



L.



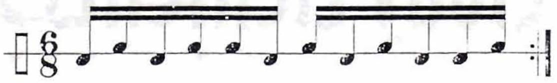
M.



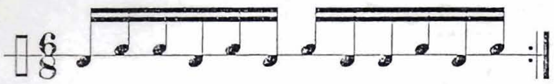
N.

O.

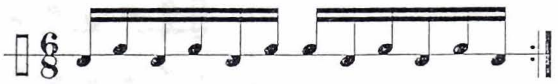
R.



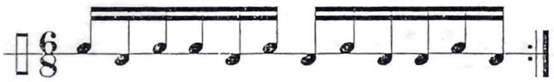
P.

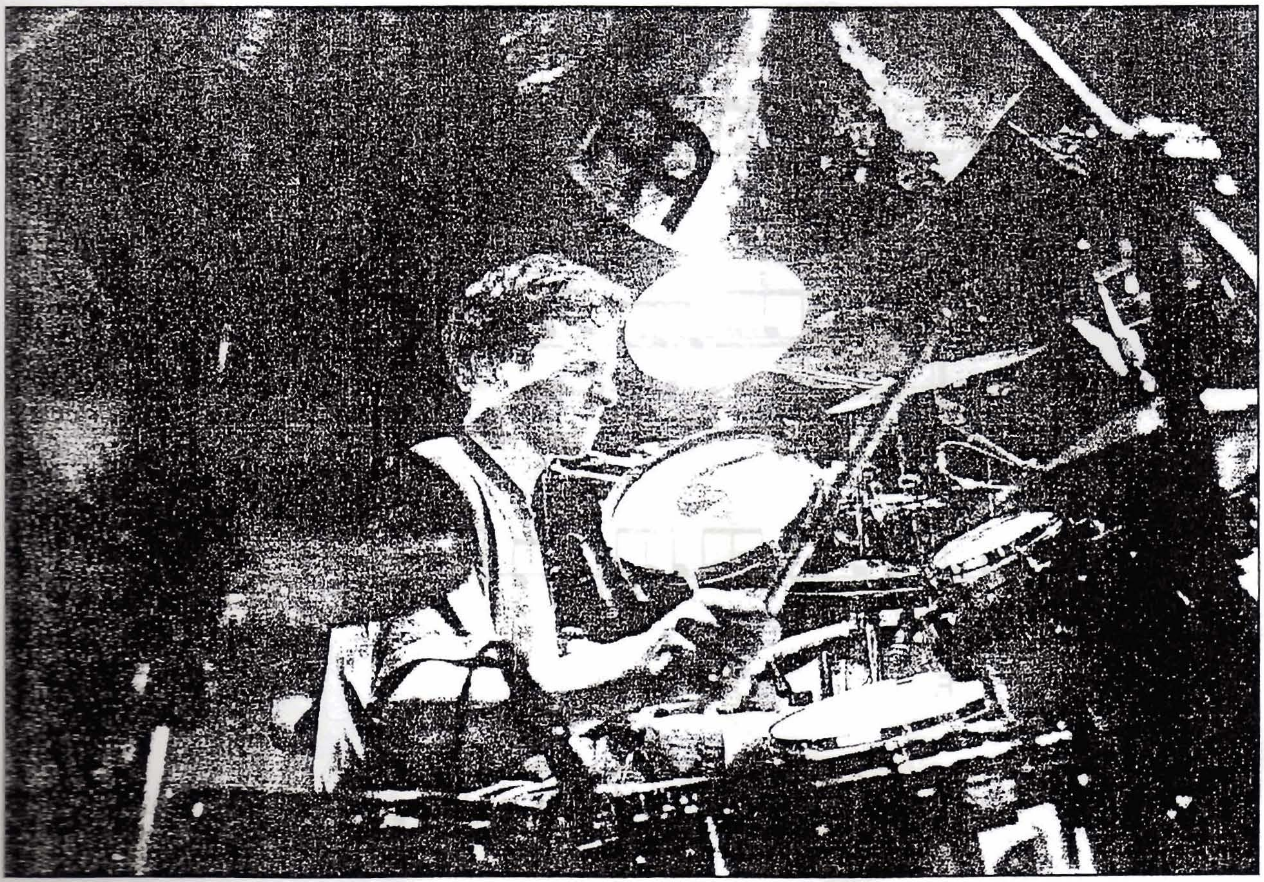


S.



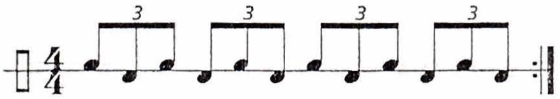
Q.



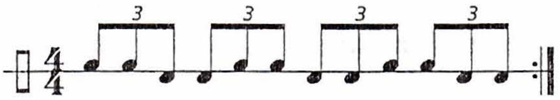


# Melody Elements 3: Triplets

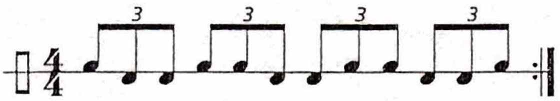
A.



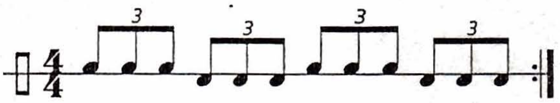
B.



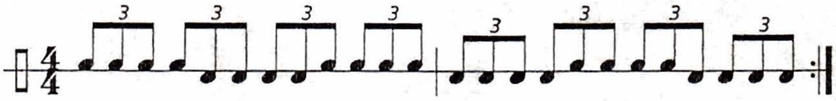
C.



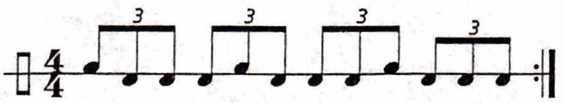
D.



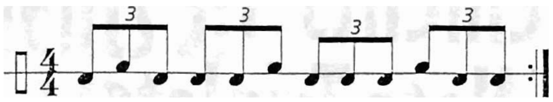
E.



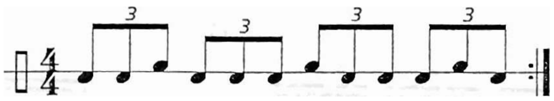
F.



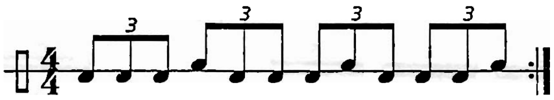
G.



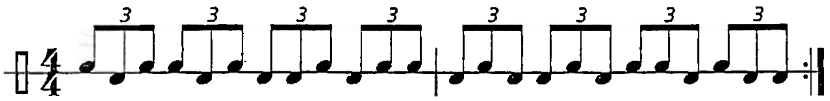
H.



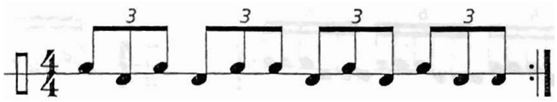
I.



J.

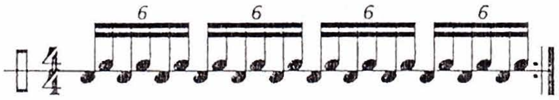


K.

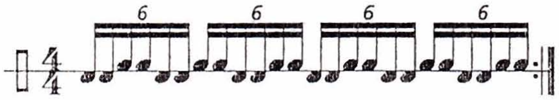


# Melody Elements 4: Sixteenth-Note Triplets

A.



B.



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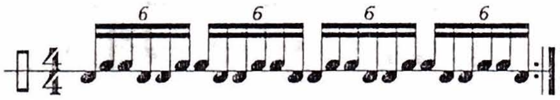

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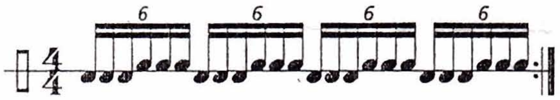

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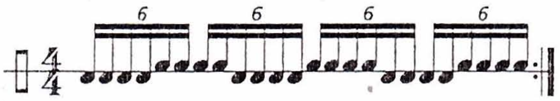

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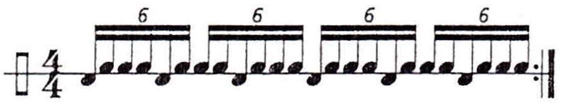

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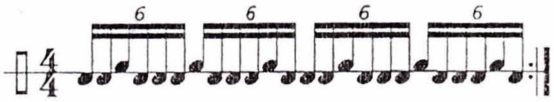

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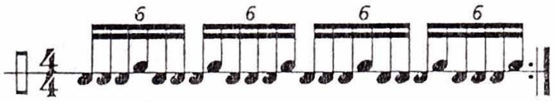

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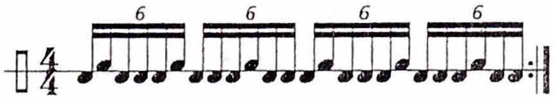

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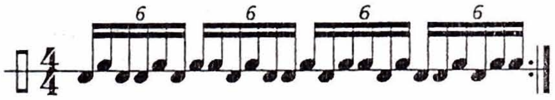

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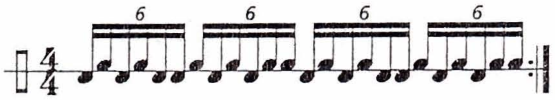
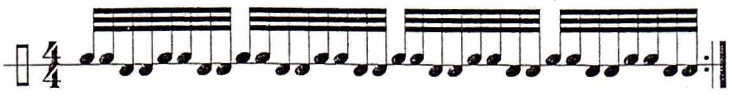


# Melody Elements 5: Thirty-Second Notes

A.

B.



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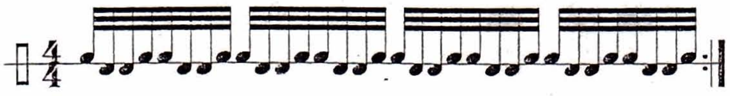
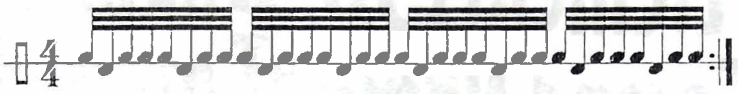


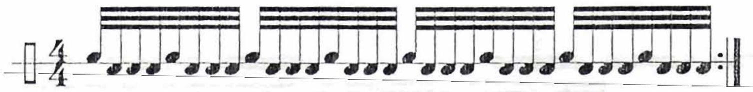
D.

E.

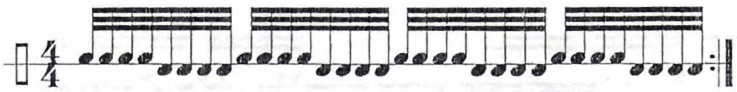
F.



G.



H.



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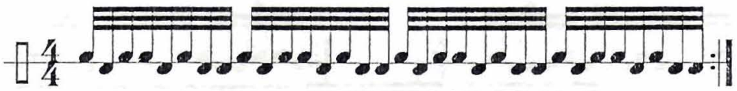

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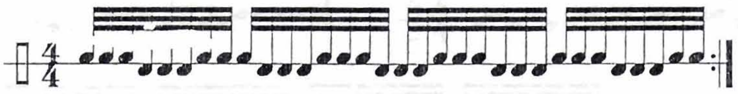
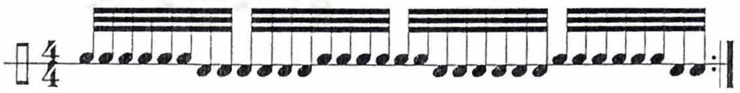
K.



L.



# Part 4

# The Flam Patterns

# The Flam Patterns

Flam exercises are a must when it comes to independence. Although they are played sporadically, they can be an effective part of one's bag of tricks. Simply put, flams are a combination of two limbs ALMOST striking together. One is light, and the other is more pronounced.

Not only are they effective with the hands, but they are also extremely beneficial when applied to the feet, as witnessed by many of todays' players. Whether you are playing bass drum and hi-hat or double bass and/or two hi-hats, you owe it to yourself to explore the possibilities.

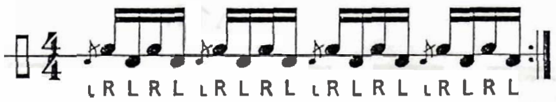
With that in mind, the flam patterns can be played as hand and/or foot exercises. For now, when applying the hands, play the top note with the right hand, the bottom note with the left hand, and vice versa. When applying the feet, play the top note with the right foot, the bottom note with the left foot, and vice versa.

While practicing each exercise, experiment with both interpretations moving back and forth from the hands to the feet. You will notice that these exercises on their own also work well for your technical skills.

Remember: Repetition is the key to gaining facility on the drum set!

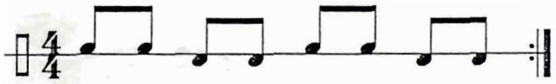
Once you are comfortable practicing with your hands and feet, expand your independence by adding the Melody exercises. For example:

Flam Pattern 1 (hands)

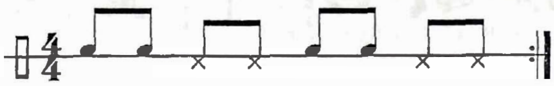



Melody Elements 1b:

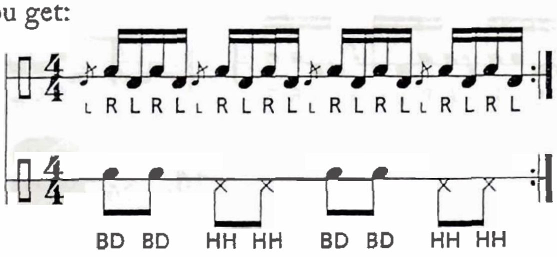
You see this:



You play this:



Combine the two and you get:




It is interesting to note that by adding a grace (light stroke) note, you increase the level of independence dramatically. Experiment with combinations of your own!

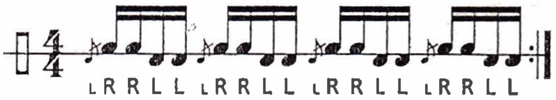
# Flam Patterns: Set 1

1.

2.

3. 34

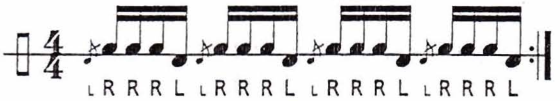
4.




5.

6.

7.

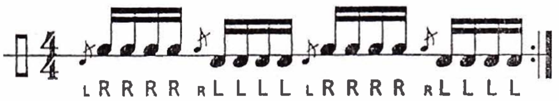



8.

9.

10.

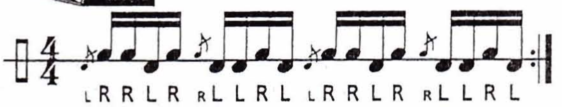
11.




12. 35

13.

14. 36

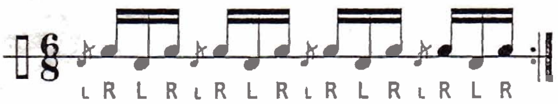



**#14 is an example of the many ways you can reinterpret these patterns for multiple applications. Experiment!**

# Flam Patterns: Set 2

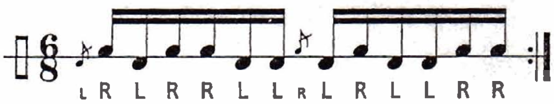
1.

2.



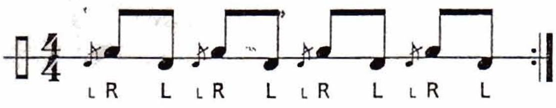

3.

4.




# Flam Patterns: Set 3

1.

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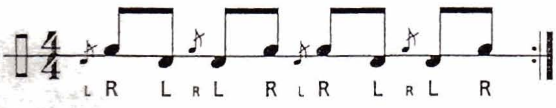
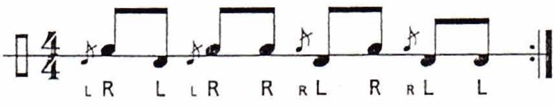
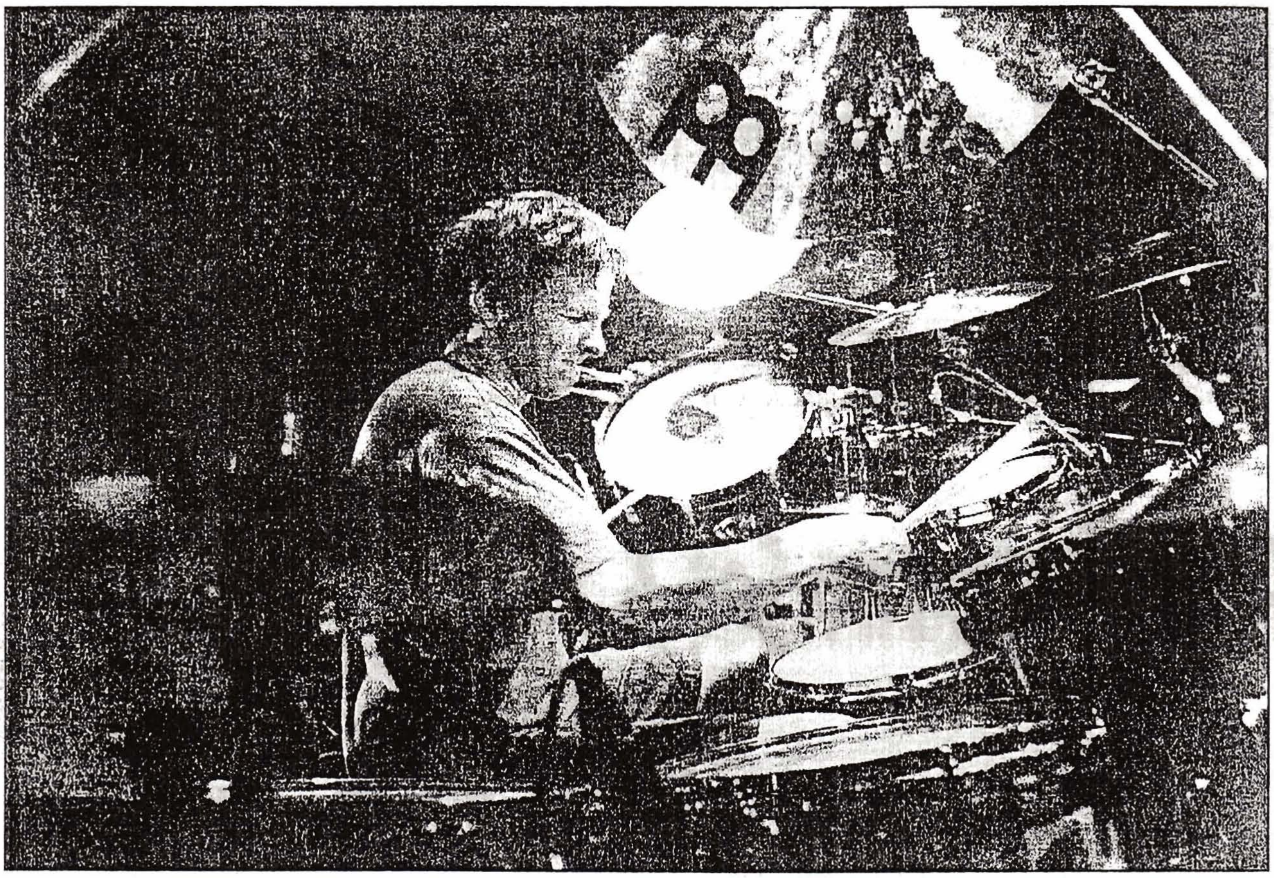



3.

4.

5.





# Part 5
# The Hi-Hat Patterns

37 Extreme Musical Interlude

# The Hi-Hat Patterns

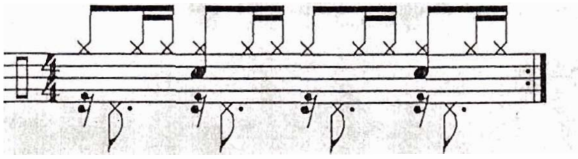
It is interesting to note that as drummers we play time 99 percent of the time. Therefore, it is here that we explore our extreme groove interdependence.

The hi-hat patterns are played with the foot in single, double, and triple combinations.

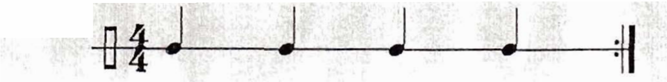
The snare drum is played on beats 2 and 4 throughout the exercises while applying various ride cymbal patterns. The only missing part is the bass drum. The bass drum figures can be found in the Single Note Melodies section (page 67).

Here is an example to show how to combine the single-note melodies with the hi-hat patterns:

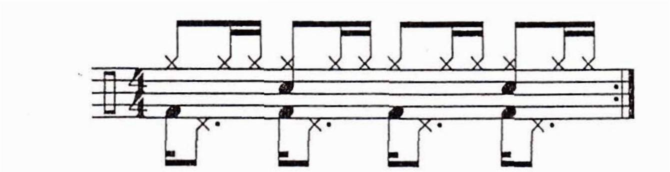
Hi-Hat Pattern 1



Melody (single notes) 1



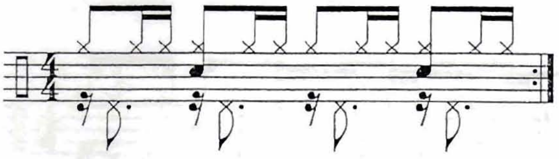
Combine the two and you get:



Once you are comfortable with this process, experiment with various ride cymbal and snare drum patterns of your own. Your grooves will never be the same!

# Hi-Hat Patterns: Set 1

1.



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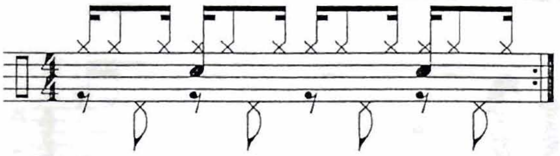

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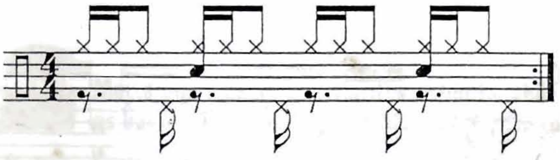

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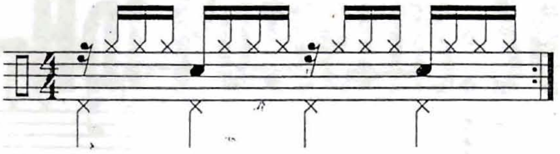

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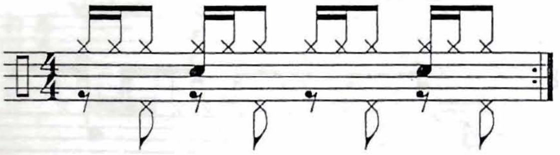

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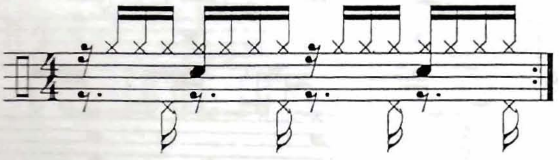

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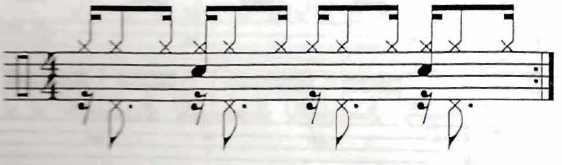

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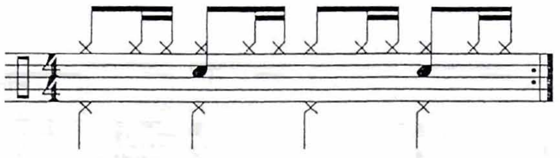

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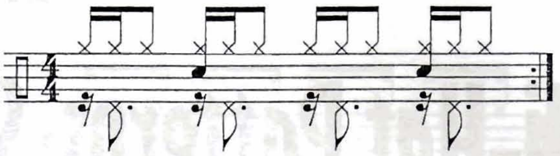

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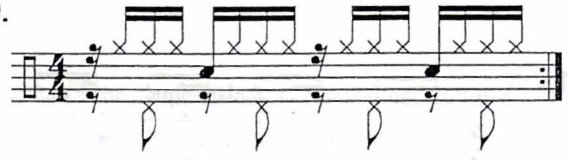

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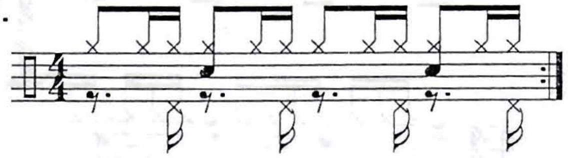

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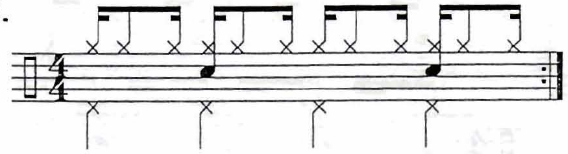

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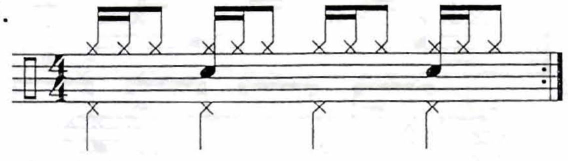

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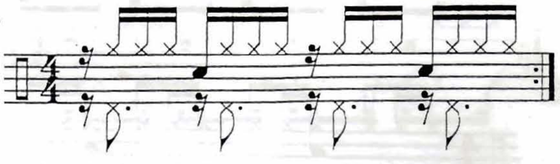

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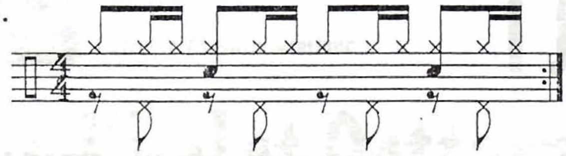

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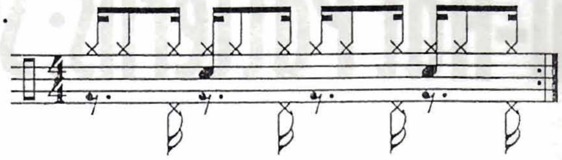

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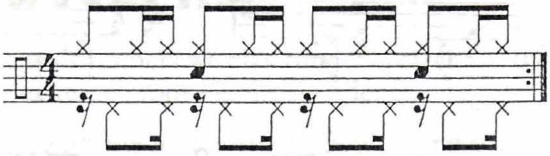

# Hi-Hat Patterns: Set 2

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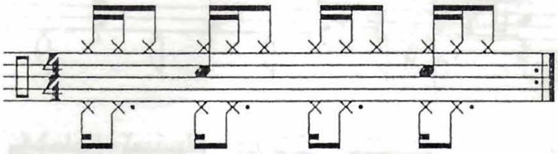

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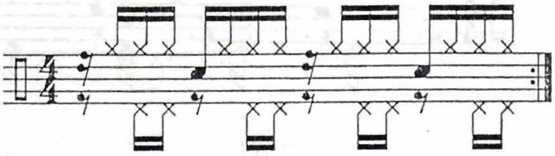

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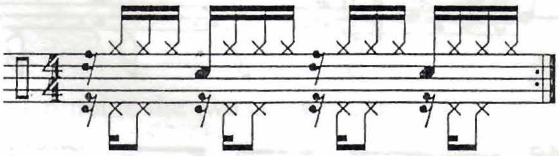

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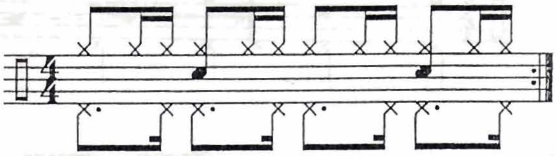

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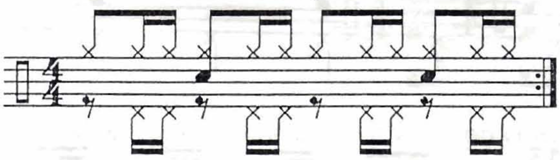

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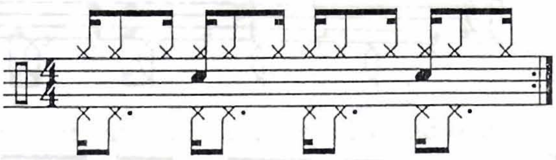

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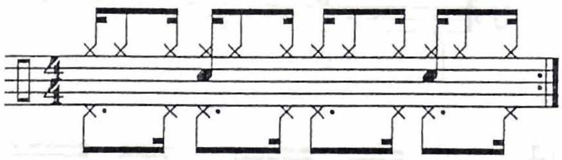

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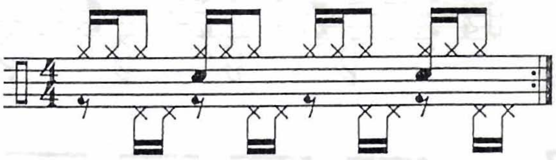

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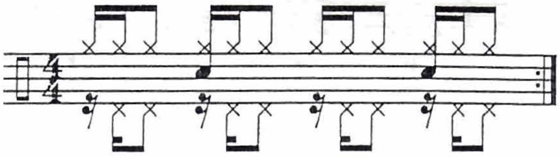

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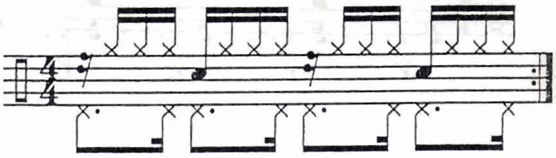

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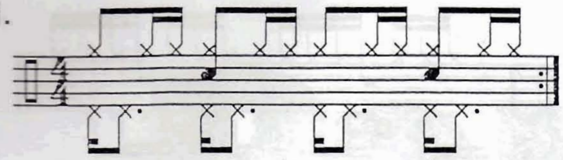

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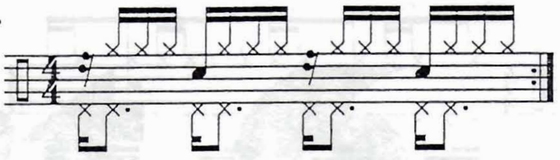

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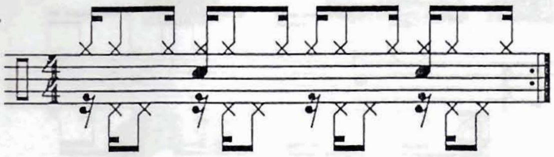

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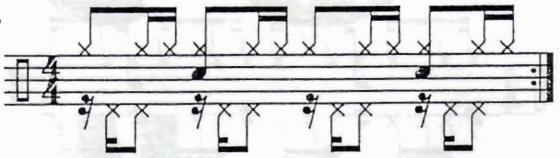

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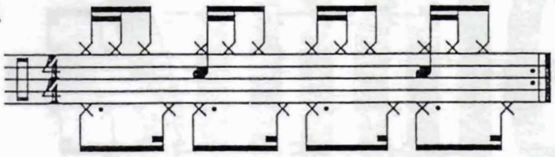

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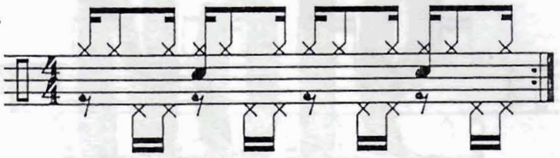

38 Marco plays Example 13 as the ostinato while playing down the single-melody rhythms (pages 69 and 70) as bass drum figures in a continuous rhythmical flow.

# Hi-Hat Patterns: Set 3

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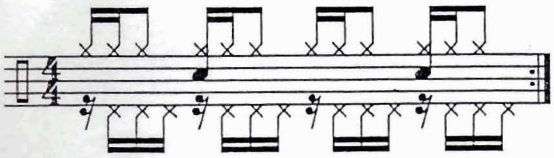

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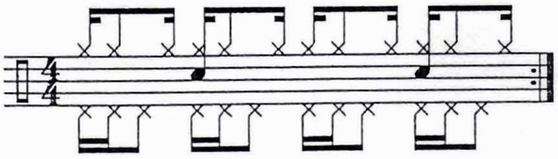

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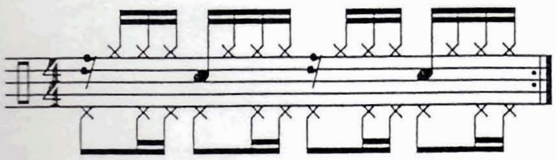

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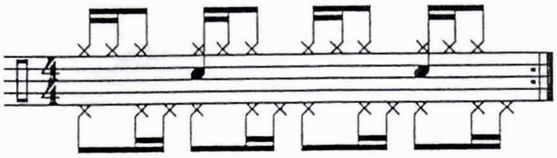

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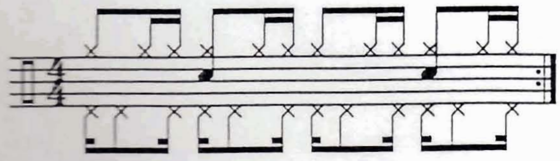

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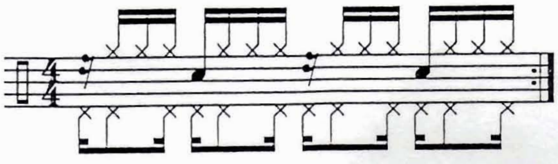

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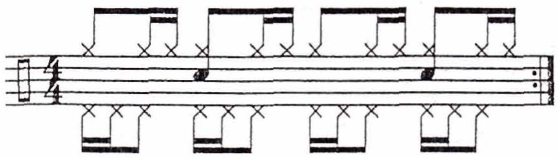

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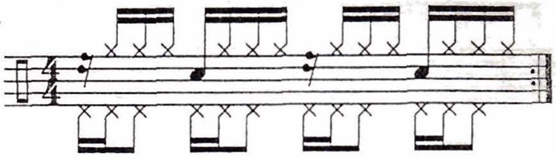

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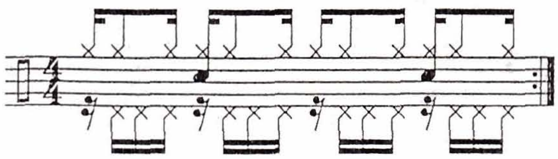

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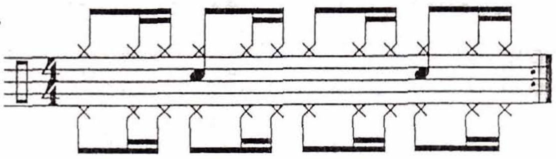

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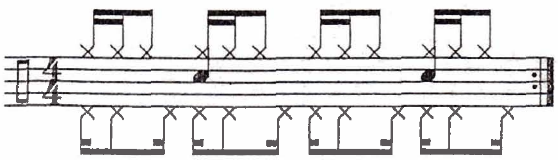
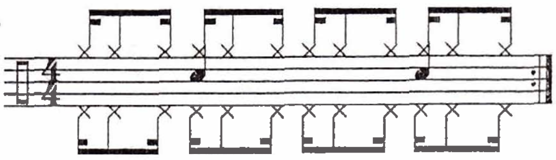


12.



# Part 6

# Single-Note Melodies

Melodies

# Single-Note Melodies

As you can see from the hi-hat patterns, the single-note melodies are invaluable when applying them as bass drum figures. The following melodies are rhythmically divided into single-, double-, and triple-note combinations. The various meters and combination sets in Exercise 13 can be played in their home-based meters and also in 4/4.

For example, when playing a 3/4 melody as 4/4, it will take three bars of 4/4 to complete the pattern. In 5/4, it will take five bars of 4/4 to cycle the pattern in order for it to resolve back to the down beat.

Now that your independence is expanding, simply reassign these single-note melodies to the drum set as possible hi-hat, snare, or ride cymbal figures and apply them in combination with the exercises throughout the book.

These simple rhythms and their applications can break down those independence barriers to allow complete freedom on the drum set!

# Single-Note Melody Sets

1. Single-Note Sets

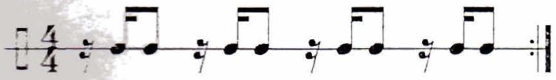
2.

3.

4.

5. Double-Note Sets

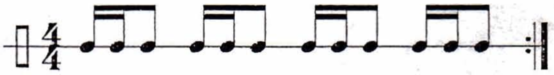
6.



7.

8.

9. Triple-Note Sets



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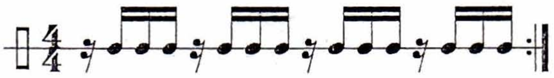
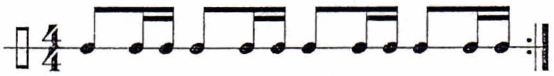
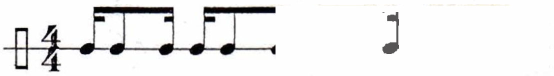


11.

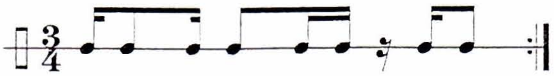


12.



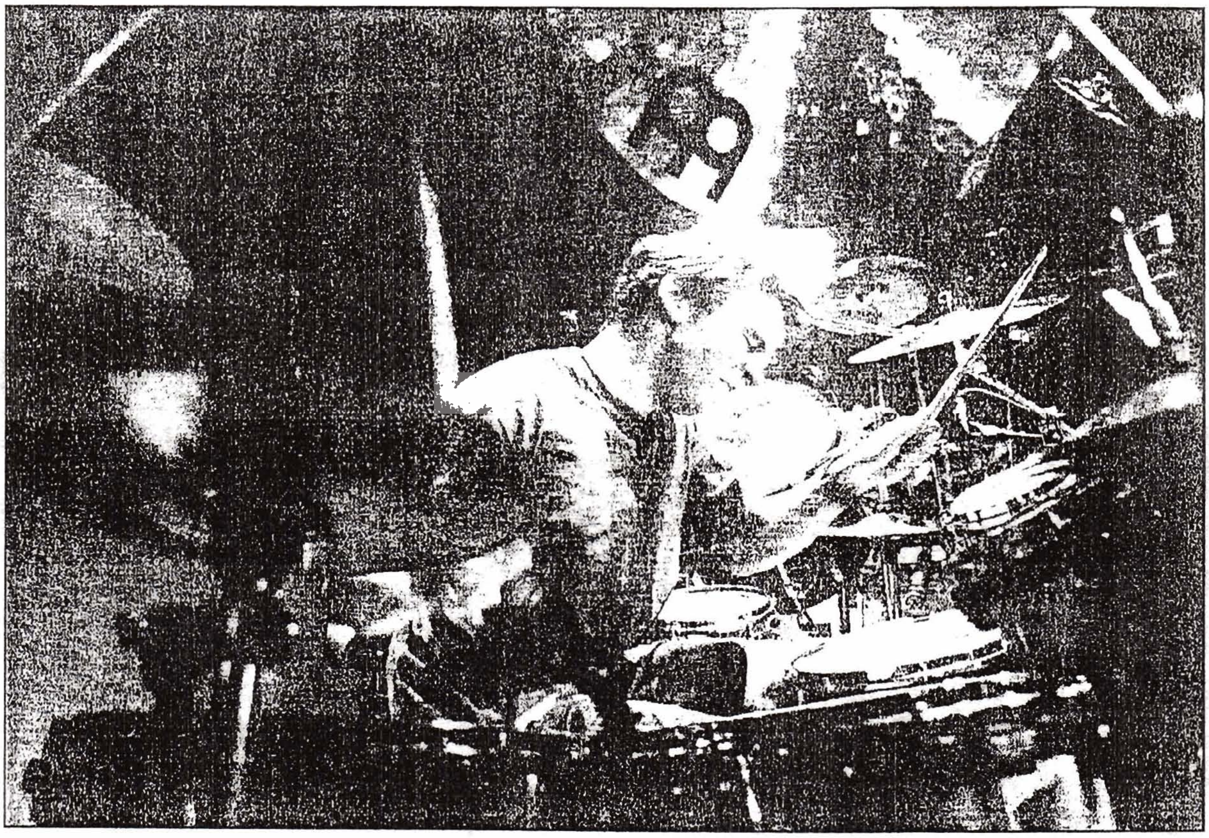
13. Various Meters and Combination Sets

14.



15.

16.



# Part 7

# Rudiments for Extreme Interdependence

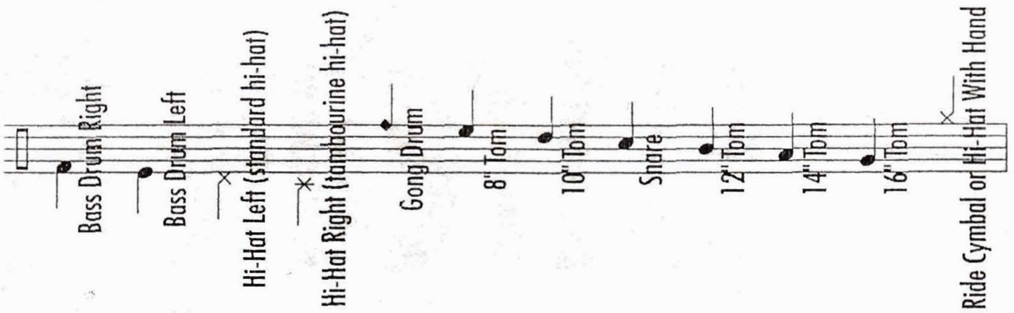
# Creative Ways to Apply Rudiments on the Drum Set

Applications of traditional rudiments to the drum set can expand your technical facility, especially when combined with the independence exercises you are learning.

The first part of this section demonstrates how the rudiments can be applied as drum breaks and fills while playing time. The second part shows how you can directly apply the rudiments to the independence ideas from this text.

Once you understand the process, it is highly recommended that you apply these techniques to all of the rudiments.

Following is the notation key for this section:

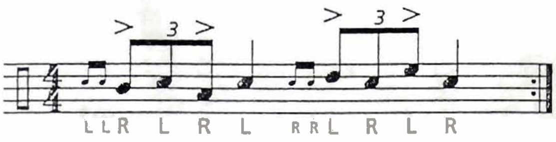



**Please note:** Due to Marco's extensive drum setup, it is sometimes necessary to deviate from this key (which is Marco's standard key) to present a more practical and readable notation. In such cases there will be a note at each example explaining the specific notation.

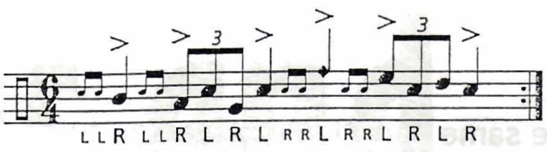
39 Extreme Musical Interlude

# Rudiments as Drum Breaks and Fills

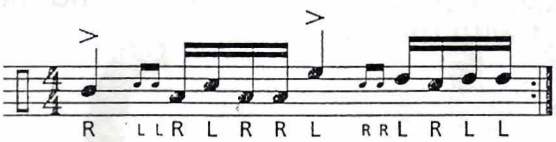
### 1a. The Ratamacue



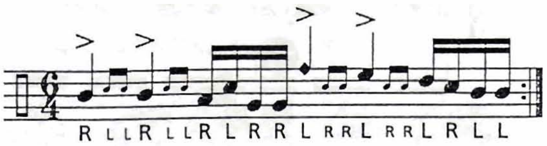

### 1b. Ratamacue Variation



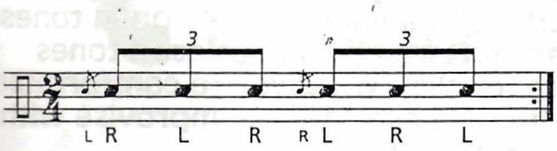

### 2a. The Drag Paradiddle



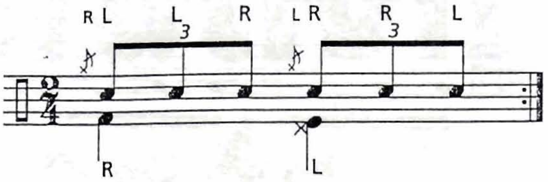

### 2b. Drag Paradiddle Variation




### 3a. The Standard Flam Accent



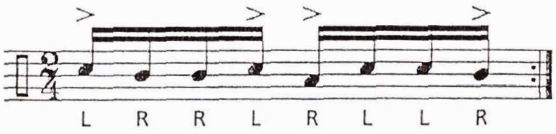

### 3b. Flam Accent Drum-Set Variation



# Rudiments as Patterns and Ostinatos

1. A Paradiddle moved a 16th back and played on Toms and Snare.

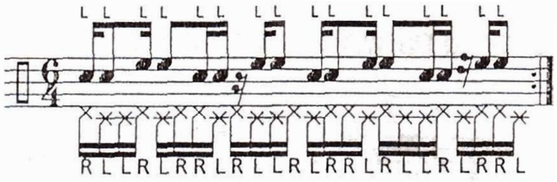
40




Loop the pattern and then improvise with your feet in 8ths and 16ths.

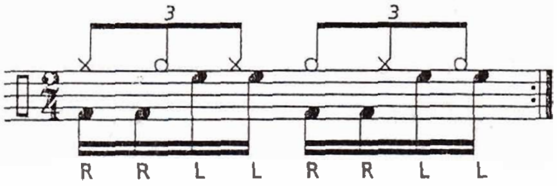
2. The same Paradiddle played on two hi-hats with a second ostinato played over it with the left hand.

41




When comfortable with this base pattern, begin improvising around the set with the right hand.

3. Double Stroke Roll between the Bass Drum and Small Tom with a polyrhythmic hi-hat pattern over the top.




Note: The top line is played with the left foot (hi-hat foot). The open tones are "splashes" and the closed tones are "chicks." When you're comfortable with the base pattern, improvise with the right hand.

# Part 8

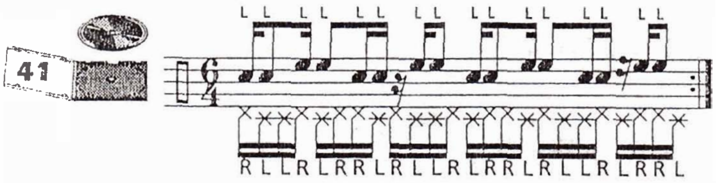
# Visuals and Combination Concepts

# Rudiments as Patterns and Ostinatos

1. A Paradiddle moved a 16th back and played on Toms and Snare.

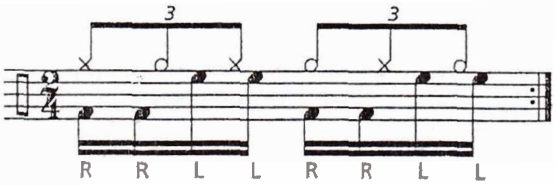
Loop the pattern and then improvise with your feet in 8ths and 16ths.

2. The same Paradiddle played on two hi-hats with a second ostinato played over it with the left hand.




When comfortable with this base pattern, begin improvising around the set with the right hand.

3. Double Stroke Roll between the Bass Drum and Small Tom with a polyrhythmic hi-hat pattern over the top.




Note: The top line is played with the left foot (hi-hat foot). The open tones are "splashes" and the closed tones are "chicks." When you're comfortable with the base pattern, improvise with the right hand.

# Part 8

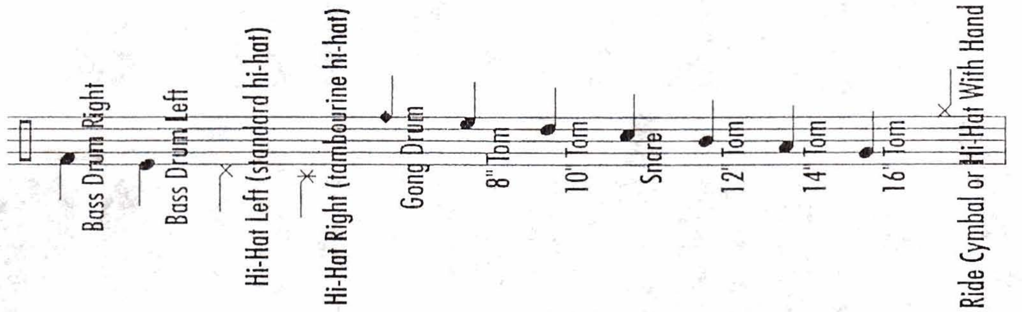
# Visuals and Combination Concepts

# Visuals and Combinations

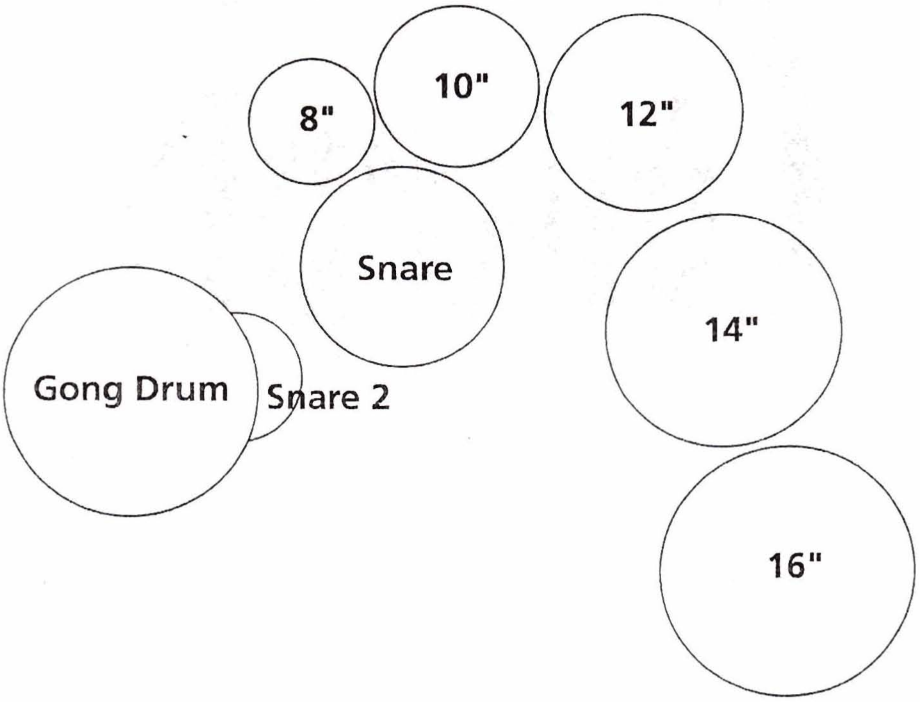
Once you start to apply these techniques, your motions on the drum set can further stimulate the creative process.

The following exercises present concepts for single-stroke combinations in various meters and with diagrams to help you visually explore the different ways to move them around the set. Next to each notated pattern is an overhead drawing of how these patterns look when applied. These motions can be adapted to any size drum set, and the concepts should be applied to all the exercises in this book.

Following is the notation key shown again for convenience in reading the examples presented in this section.

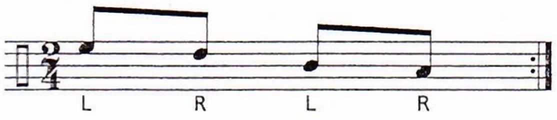



Following is the master diagram for the drum setup used in these examples.



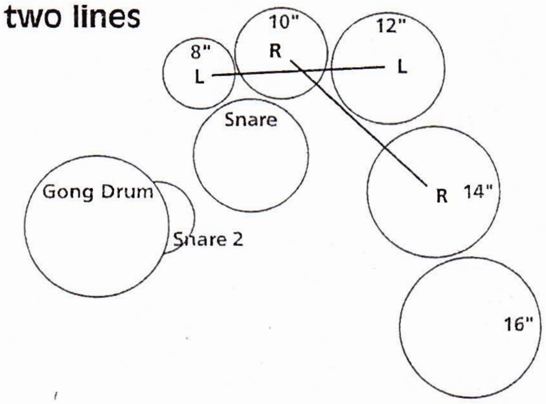
# Visualizing Motions

1a. Four-Stroke Combination

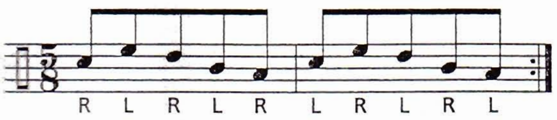



1b. In 6/8-down and up

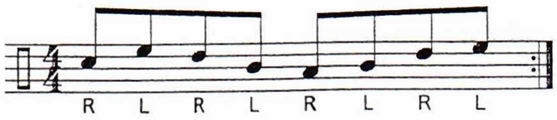
Visualize two lines



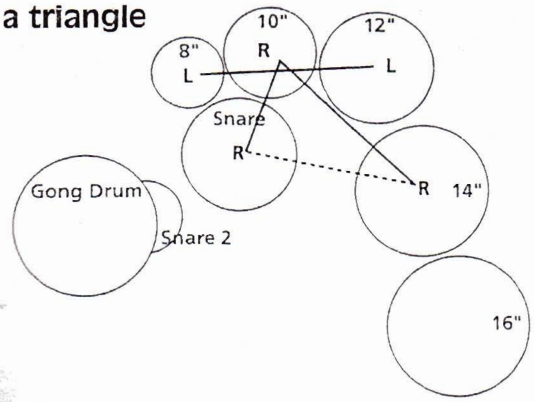

2a. Five-Stroke Combination



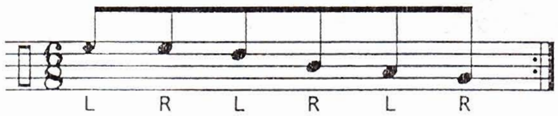

2b. In 4/4-down and up




Visualize a line and a triangle

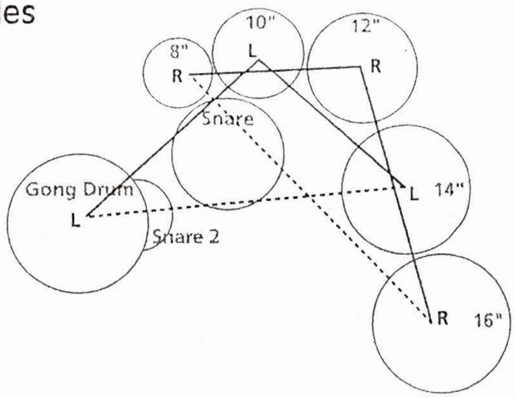


3a. Six-Stroke Combination

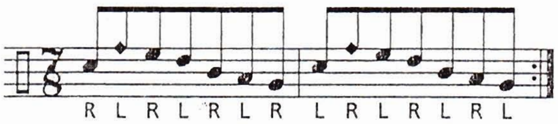



3b. In 5/4-down and up

Visualize two triangles

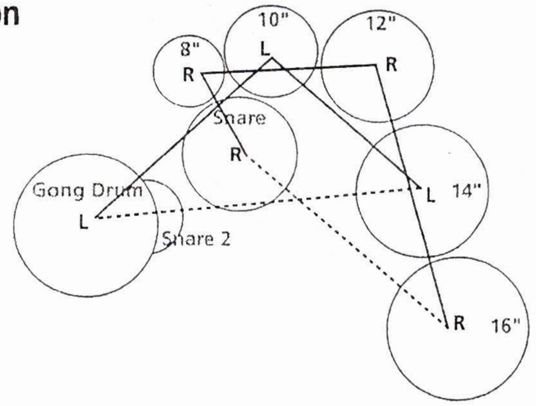



4a. Seven-Stroke Combination




3b. In 6/4-down and up

Visualize a triangle and
the four-way motion

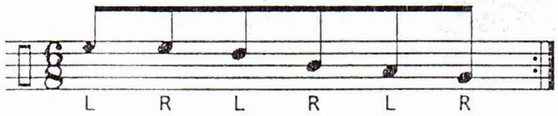


# Part 9

# Advanced Interdependence Workshop

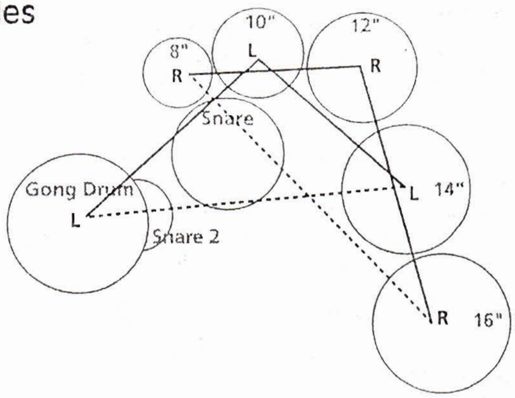
Advanced Interdependence Workshop

3a. Six-Stroke Combination

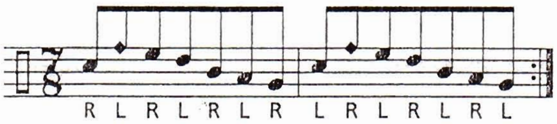



3b. In 5/4-down and up

Visualize two triangles

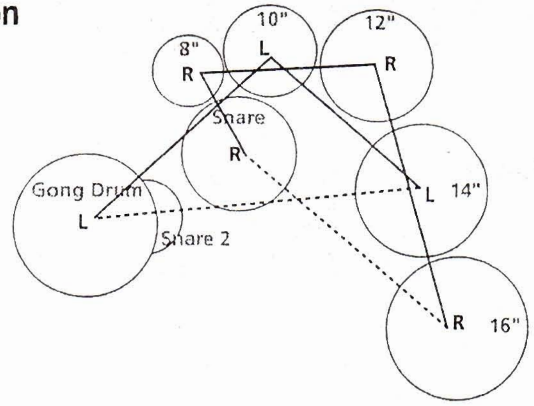



4a. Seven-Stroke Combination




3b. In 6/4-down and up

Visualize a triangle and
the four-way motion



# Part 9

# Advanced Interdependence Workshop

# Advanced Interdependence Workshop

Just for fun, here are a few examples from my workshop sheets that represent my interpretation of extreme interdependence. The workshop sheets are a demonstration of the elastic rhythmical qualities that are one of the major benefits of this kind of technical study.

The Interdependence With Rhythmic Subdivisions and Superimpositions page explores more technical independence applications mixed with some odd-time concepts.

Included is a play-along track with and without drums called Meter in 13/16 that best demonstrates the odd-time possibilities available to you.

A breakdown of the pattern is written out for you in Examples 2A and 2B and demonstrated on the CD on Tracks 44 and 45.

The Modulating in 5/16ths section applies five-note groupings to the feet in 16th notes and triplets while playing various ride cymbal and snare patterns overtop. These exercises can only be described as challenging and yet very satisfying. Feel free to mix and match any of the other exercises contained in these workshop sheets with the exercises in the book.

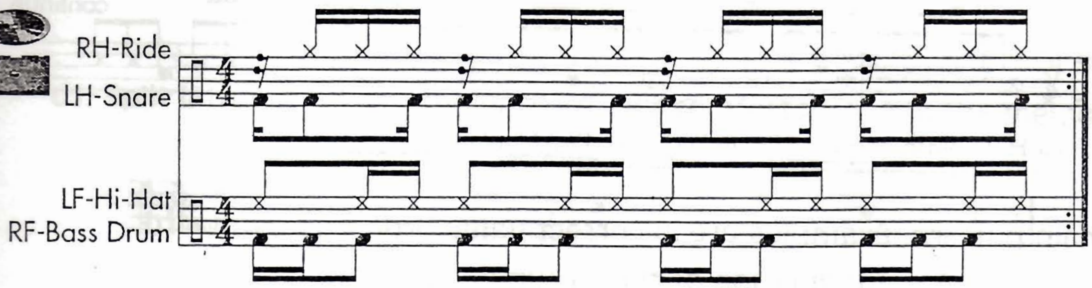
Study each example not so much to copy but to use as a springboard for your own practice ideas. This will help you achieve your own style and approach to applying these concepts.

42 Introduction

# Interdependence With Rhythmic Subdivisions and Superimpositions

1. Start this pattern with the bass drum and then add the hi-hat. Get comfortable and be aware of timing. Then add the right and left hands.

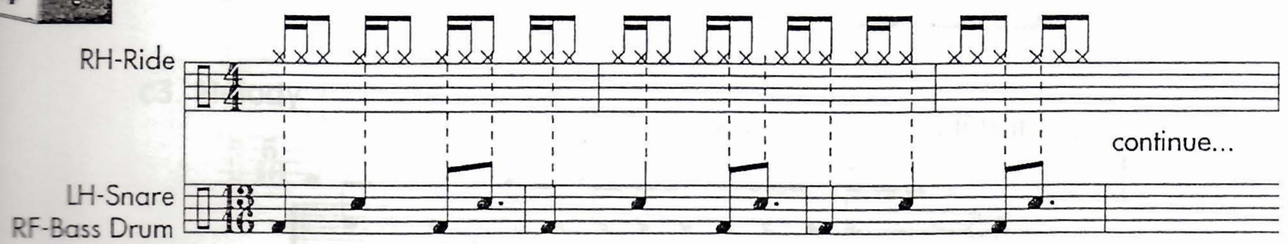
43




2. In this example the 16th-note group will move through all of its four iterations (as written in Example 1).

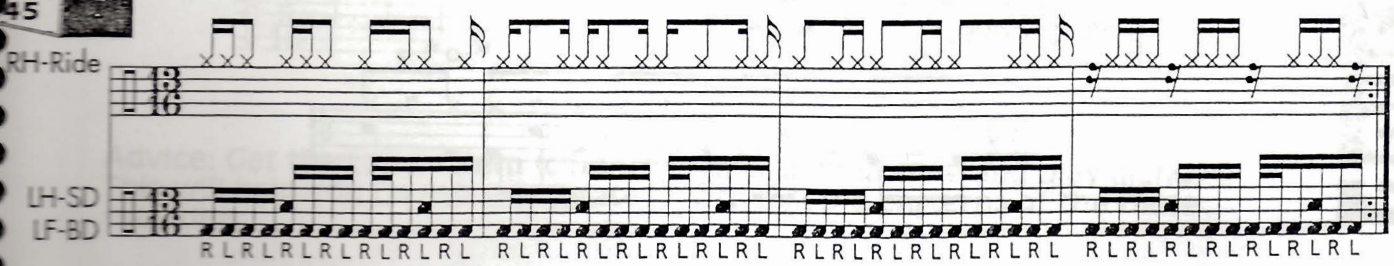
44

a. The example showing the 16th-note pattern with the 13/16 rhythm superimposed. After 13 beats you will end up at the beginning of the cycle.




45

b. The groove above written out in 13/16 with two bass drums.




46 "Meter" (With Drums)

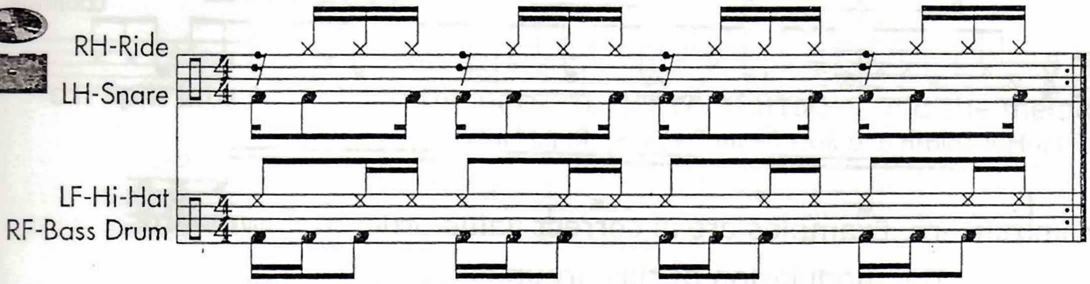
47 "Meter" (Without Drums)

42 Introduction

# Interdependence With Rhythmic Subdivisions and Superimpositions

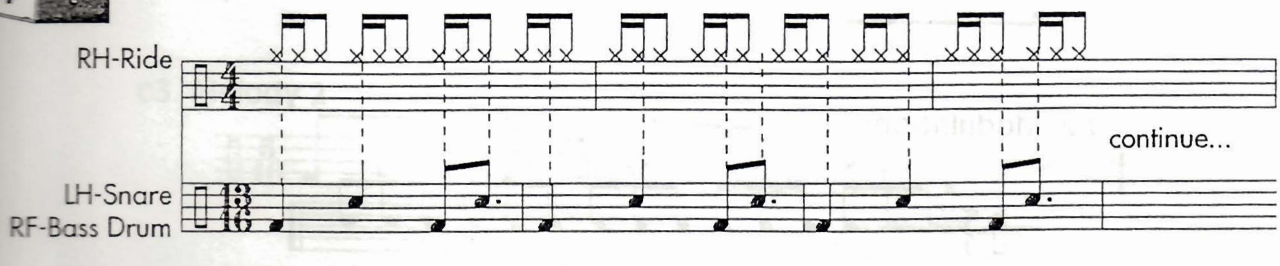
1. Start this pattern with the bass drum and then add the hi-hat. Get comfortable and be aware of timing. Then add the right and left hands.

43



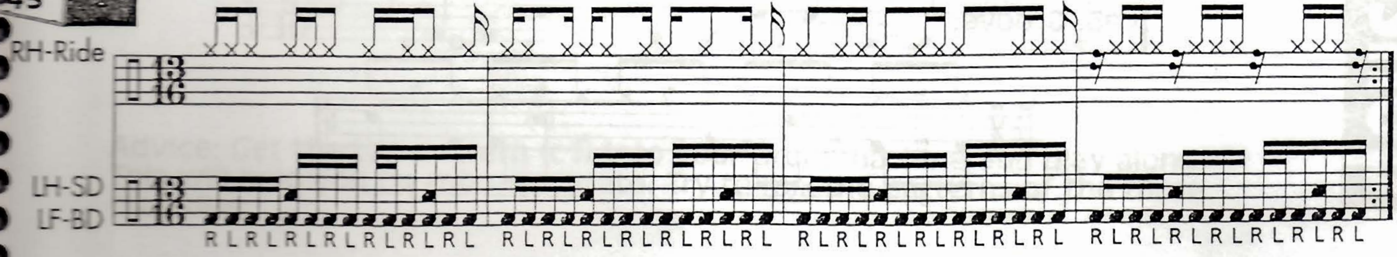

2. In this example the 16th-note group will move through all of its four iterations (as written in Example 1).
   a. The example showing the 16th-note pattern with the 13/16 rhythm superimposed. After 13 beats you will end up at the beginning of the cycle.

44




b. The groove above written out in 13/16 with two bass drums.

45

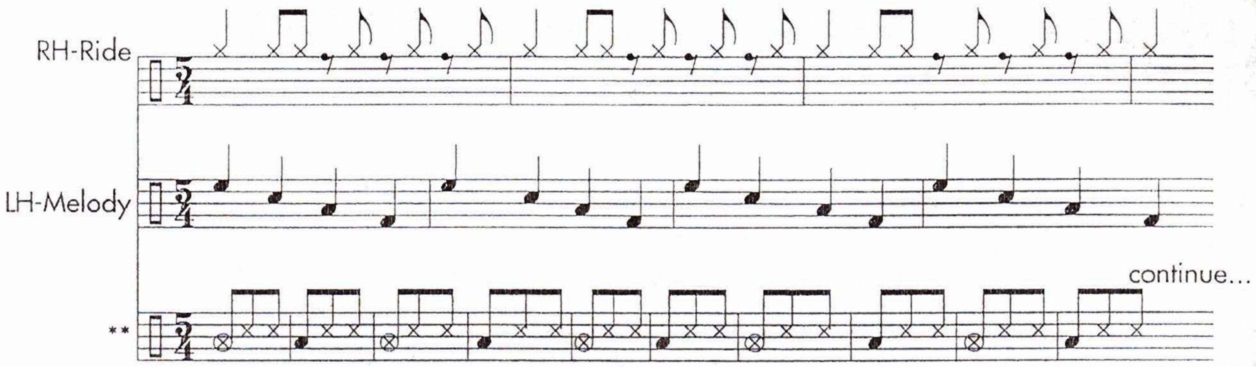



46 "Meter" (With Drums)

47 "Meter" (Without Drums)

48

3. 5/4 over 4/4 over 3/8. Start with the feet and then add the right and left hands. (Once you have mastered the exercise as written, reverse the hands.)

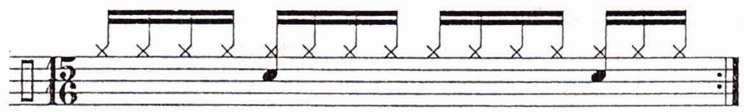



** LF-Hi-Hat Splash and Bass Drum Pedal, RF-Right Hi-Hat

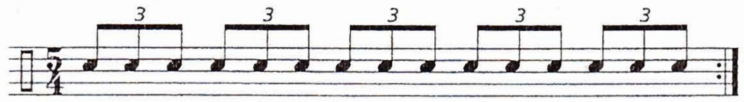
4. The main pattern. Examples are in correct value ordered downward.

a1. The modulation of this group is:

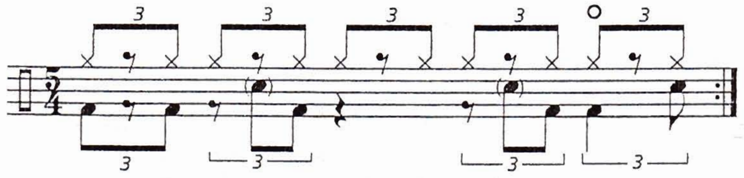
Note: The speed of the 16th notes becomes the speed of the triplets. The same applies to Examples a2 and a3.



a2. Modulation:

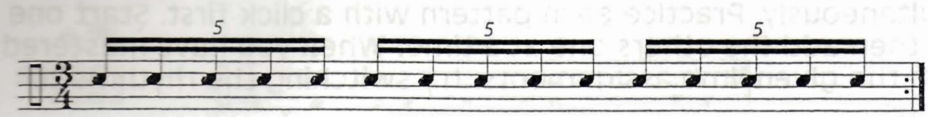


a3. Groove:

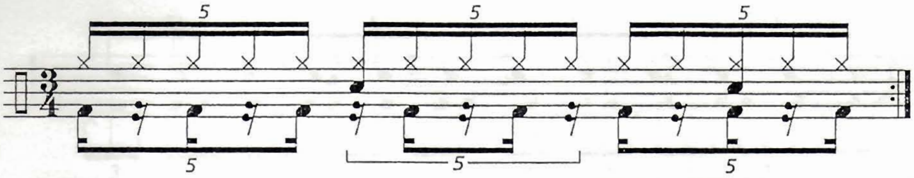


Advanced Interdependence Workshop

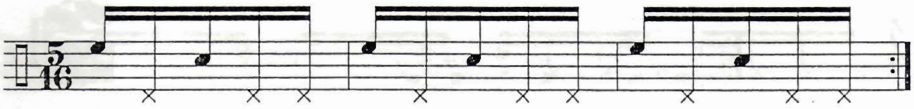
b1. The modulation of this group is:



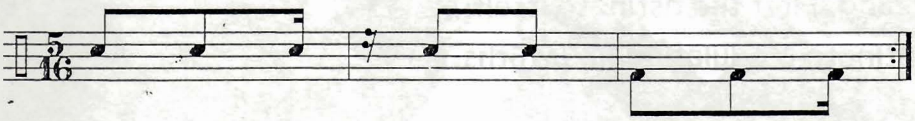
b2. Groove:



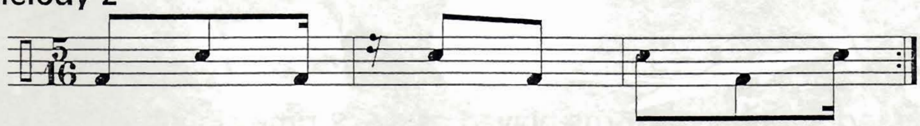
c1. Split into 5/16. Loop the pattern, get comfortable, add the melody.



c2. Melody 1



c3. Melody 2

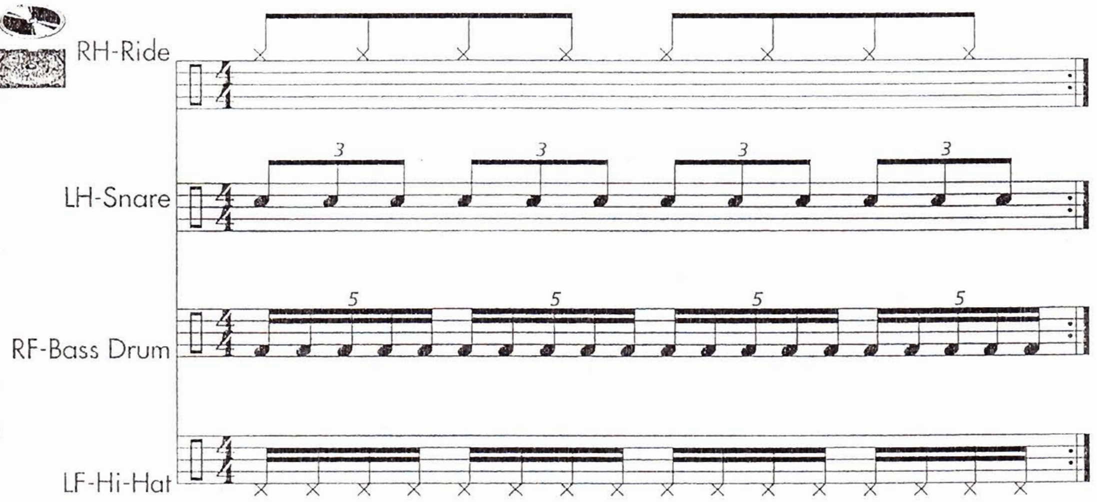


c4. Melody 3

Advice: Get the top pattern (c1) into your drum machine and play along. This will help you be more accurate. Try to mix the patterns of the three melodies.

5. ♫ over ♬♬ over ♪♪♪ (3) over ♬♬♪ (5). The challenge is to get all the rhythms playing simultaneously. Practice each pattern with a click first. Start one pattern and then add the others one at a time. When you have mastered the exercise with the given limb assignments, try switching the rhythms to different limbs.

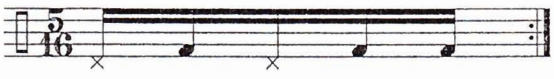
49




6. These examples show how to put a 5/16 pattern into various subdivisions. Play the ostinato first. Get comfortable and then play Examples a through e without stopping. First the ostinato itself:

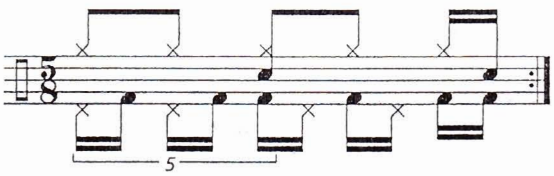
Ostinato Modulating in 5/16ths:

50



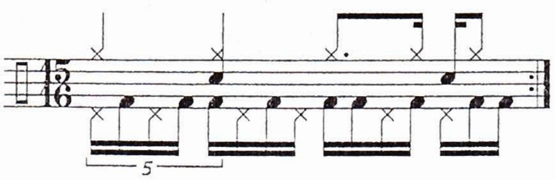
a. Modulating in 5/16ths played as a 5/8 time signature:

51



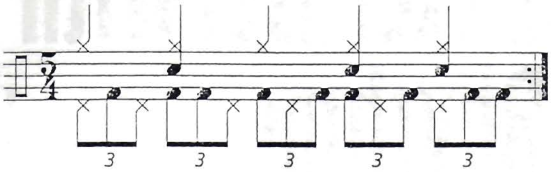

b. Modulating in 5/16ths played as a 5/16 time signature:

52



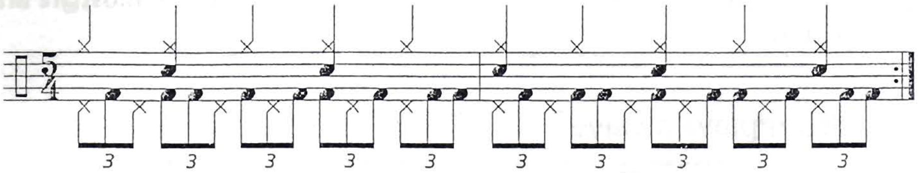
c. Modulating in 5/16ths played as a 5/4 time signature:

53



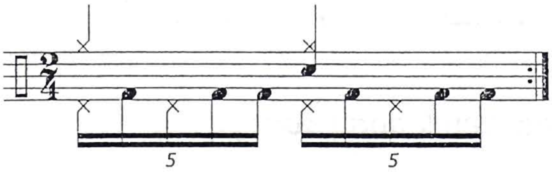
d. Modulating in 5/16ths with a 4/4 triplet feel:

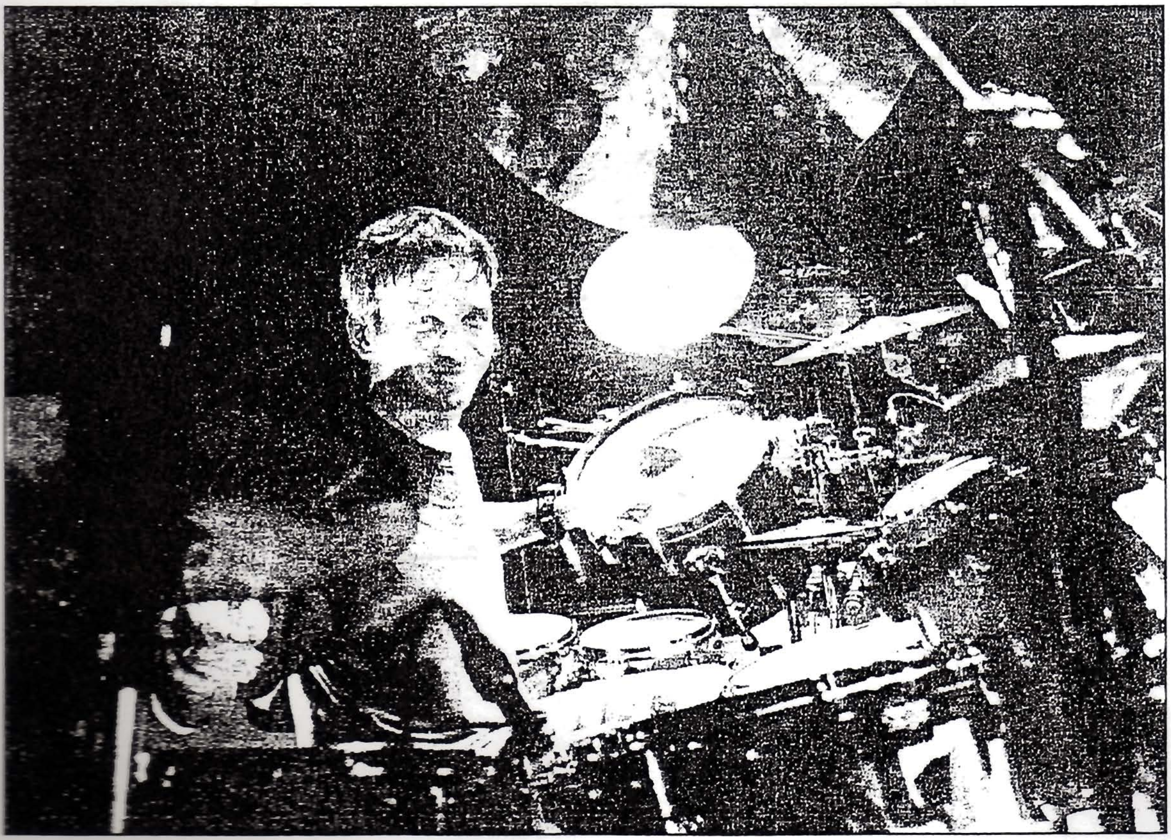
54



e. Modulating in 5/16ths—quintuplets in 2/4:

55

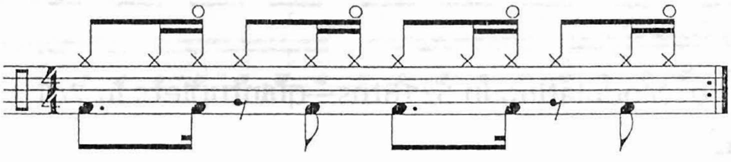




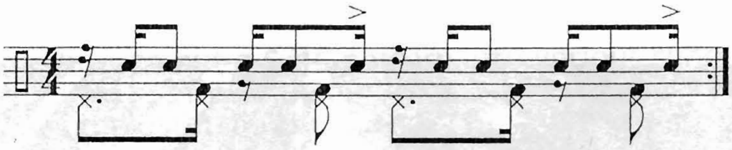
# Coordination Exercises With Latin-Style Rhythms

Here are some coordination and independence exercises based on Latin-style rhythms. Note: For our purposes, we will refer to these rhythmic motifs as clave, though most are not actually true clave patterns.

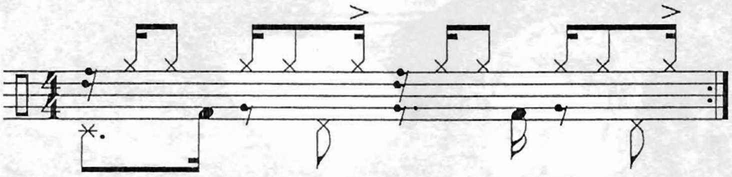
1a. Bass drum plays a clave.



1b. Clave split between R and L foot.

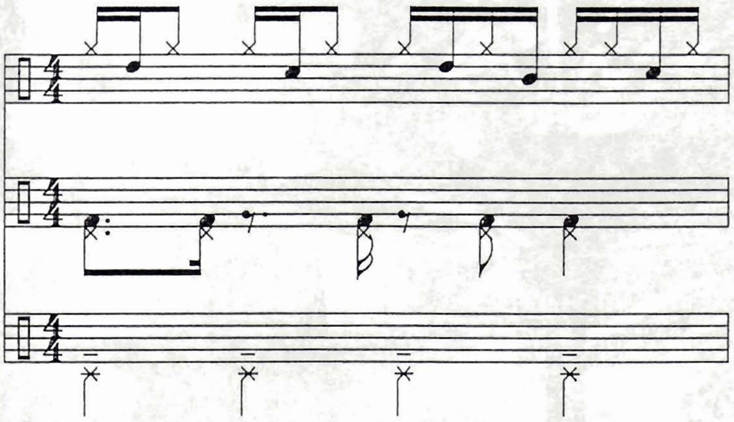


1c. Clave played by feet on three instruments: BD, HH, and Cable HH

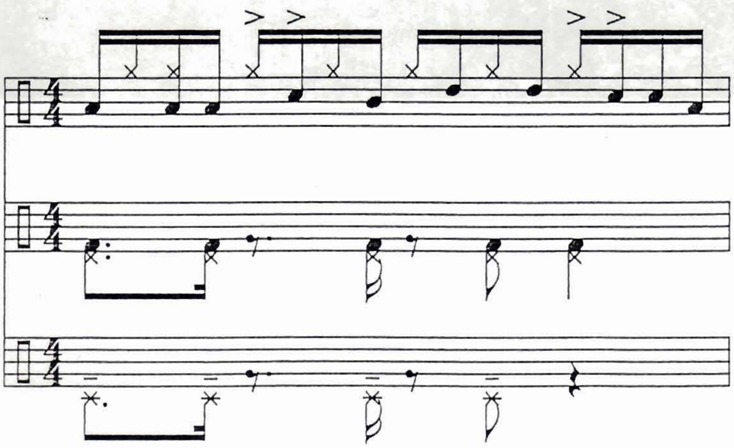


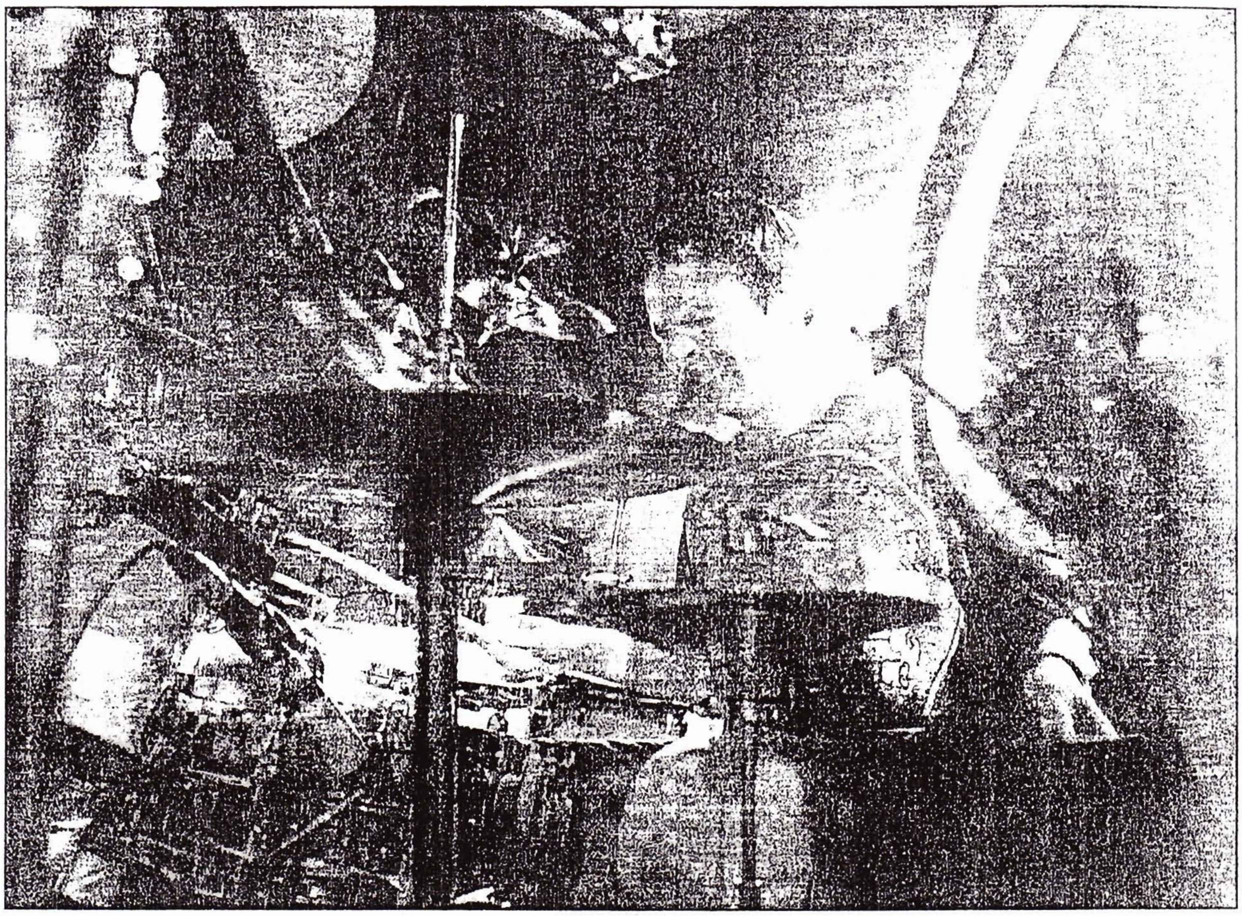
2a. Clave played by left foot on both the BD and HH simultaneously.

2b. Notice the interplay between the left foot ostinato (BD and HH) and the dominant right hand pattern.



2c. Notice the interplay between the left foot ostinato (BD and HH) and the dominant left hand pattern.





56 Extreme Musical Interlude

# Extreme Soloing

Presented are two solos incorporating the independence techniques from the book.

Solo 1 starts with a basic linear (one limb at a time) approach and gradually introduces the four-limb independence ideas we have studied.

Solo 2 expands on the exercises presented in Solo 1.

Carefully listen to the CD in order to hear and understand how these techniques are combined in a solo context.

Once comfortable, focus on any one of the many techniques you wish to explore and apply some of your own creative ideas to the drum set.

# Solo 1

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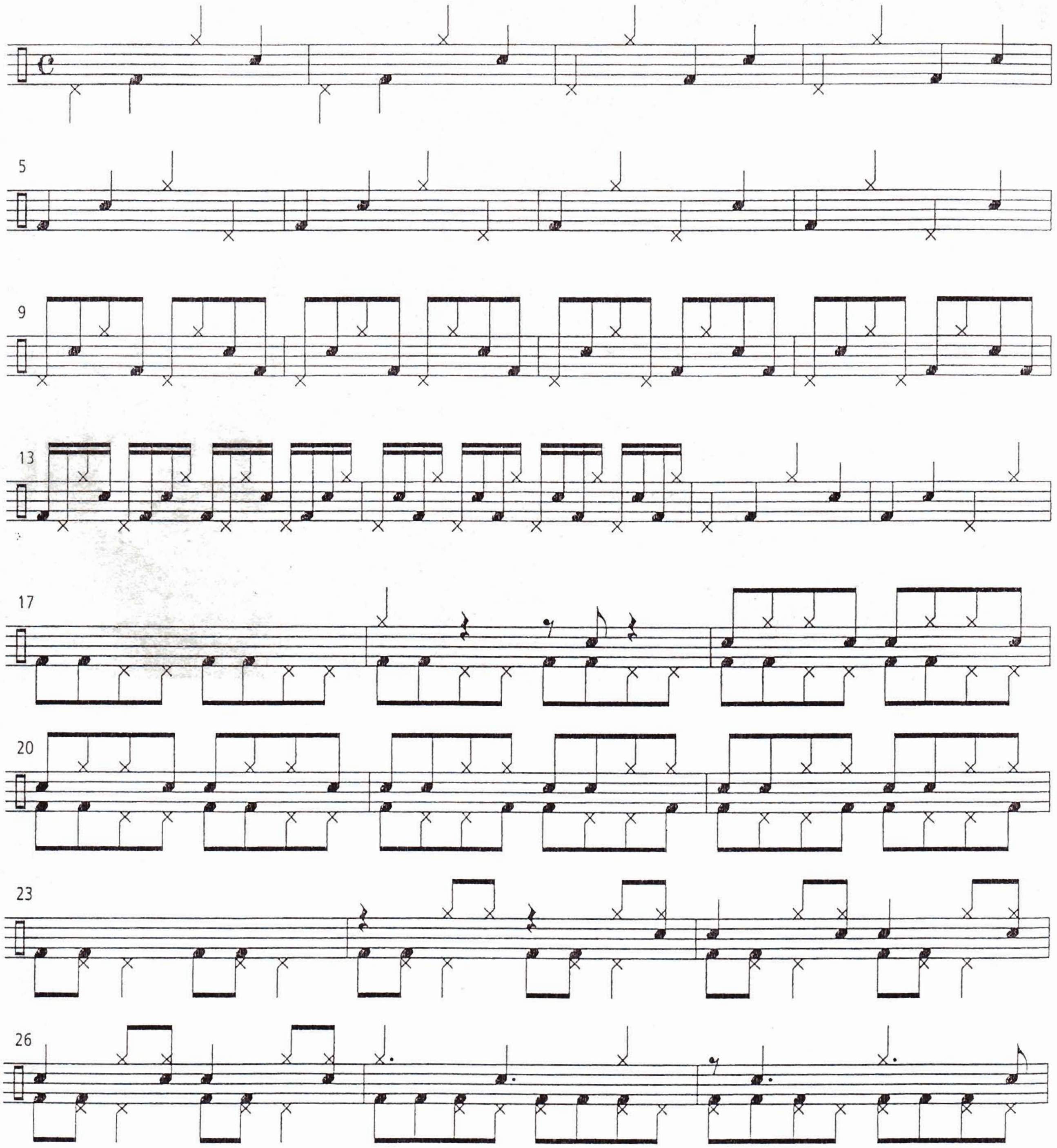
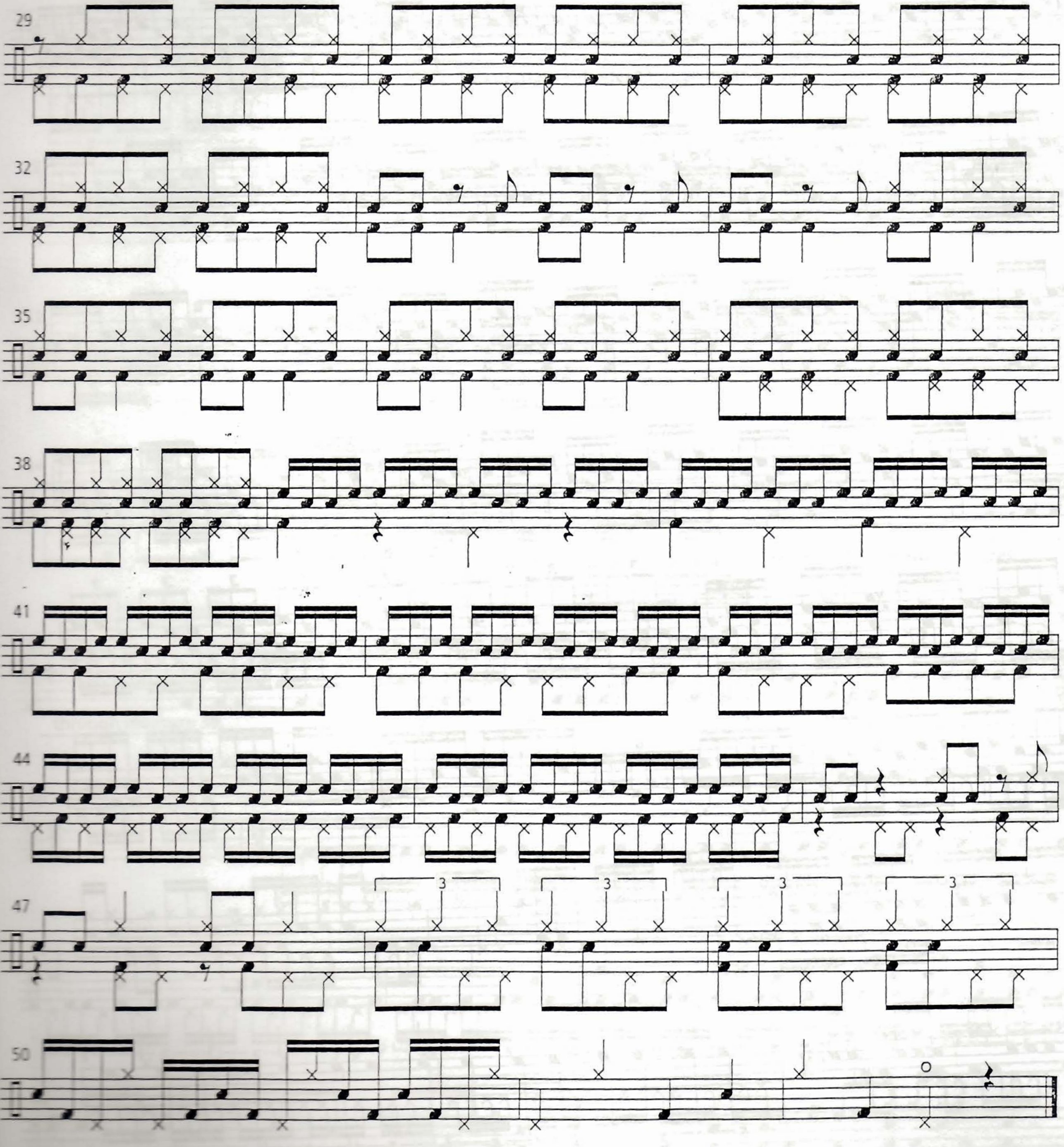
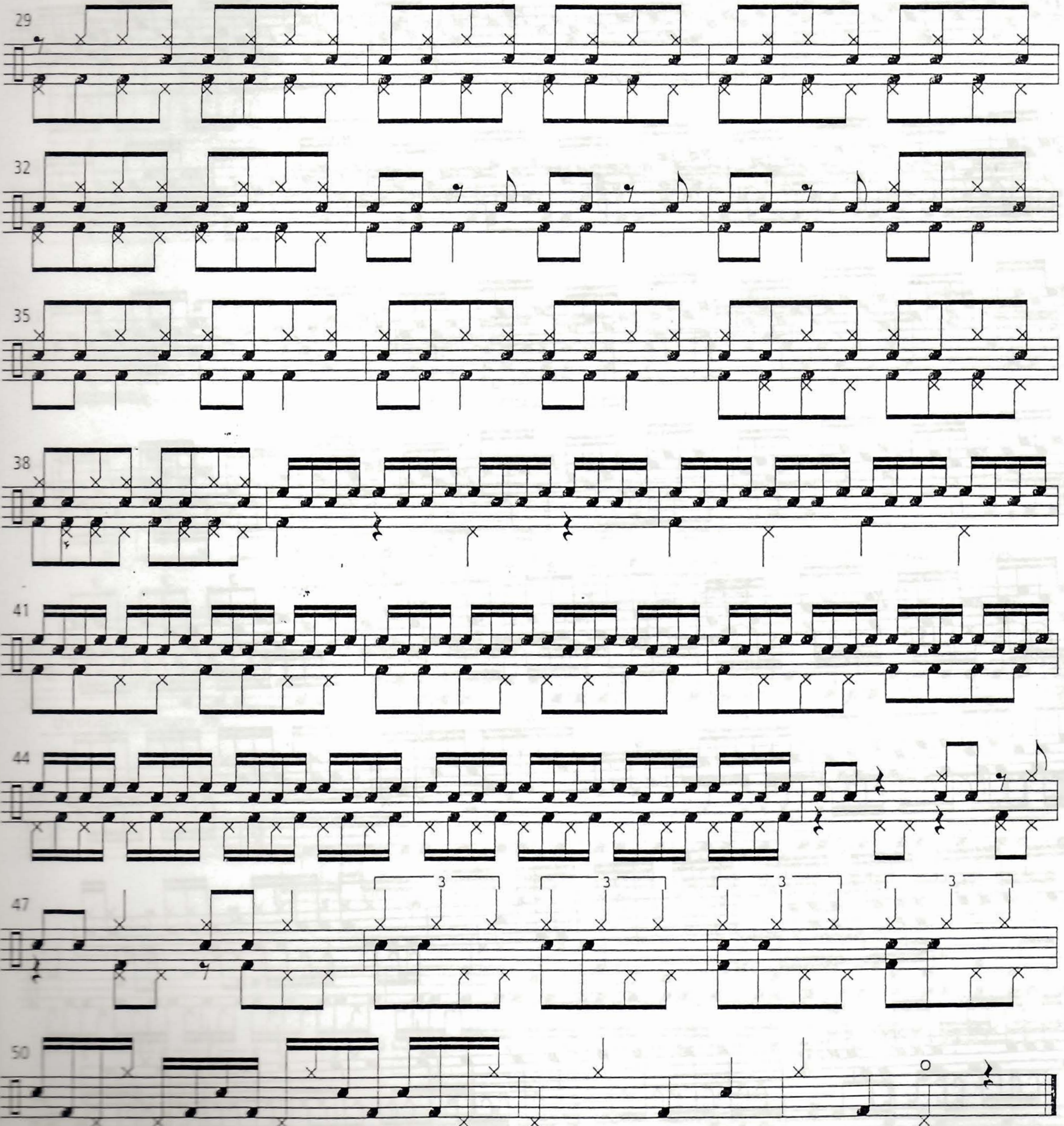


# Solo 1 (continued)



# Solo 1 (continued)



Advanced Interdependence Workshop

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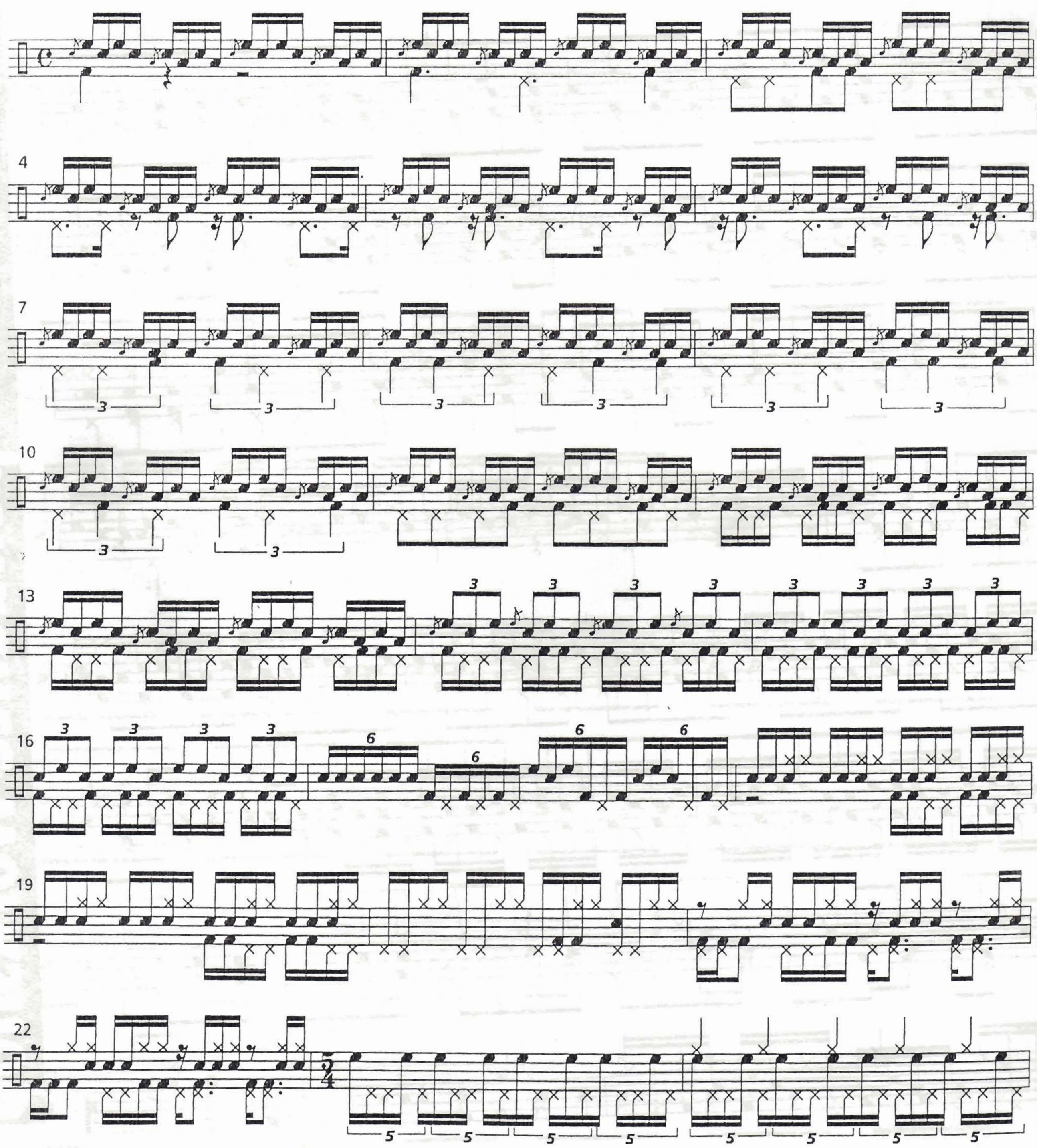
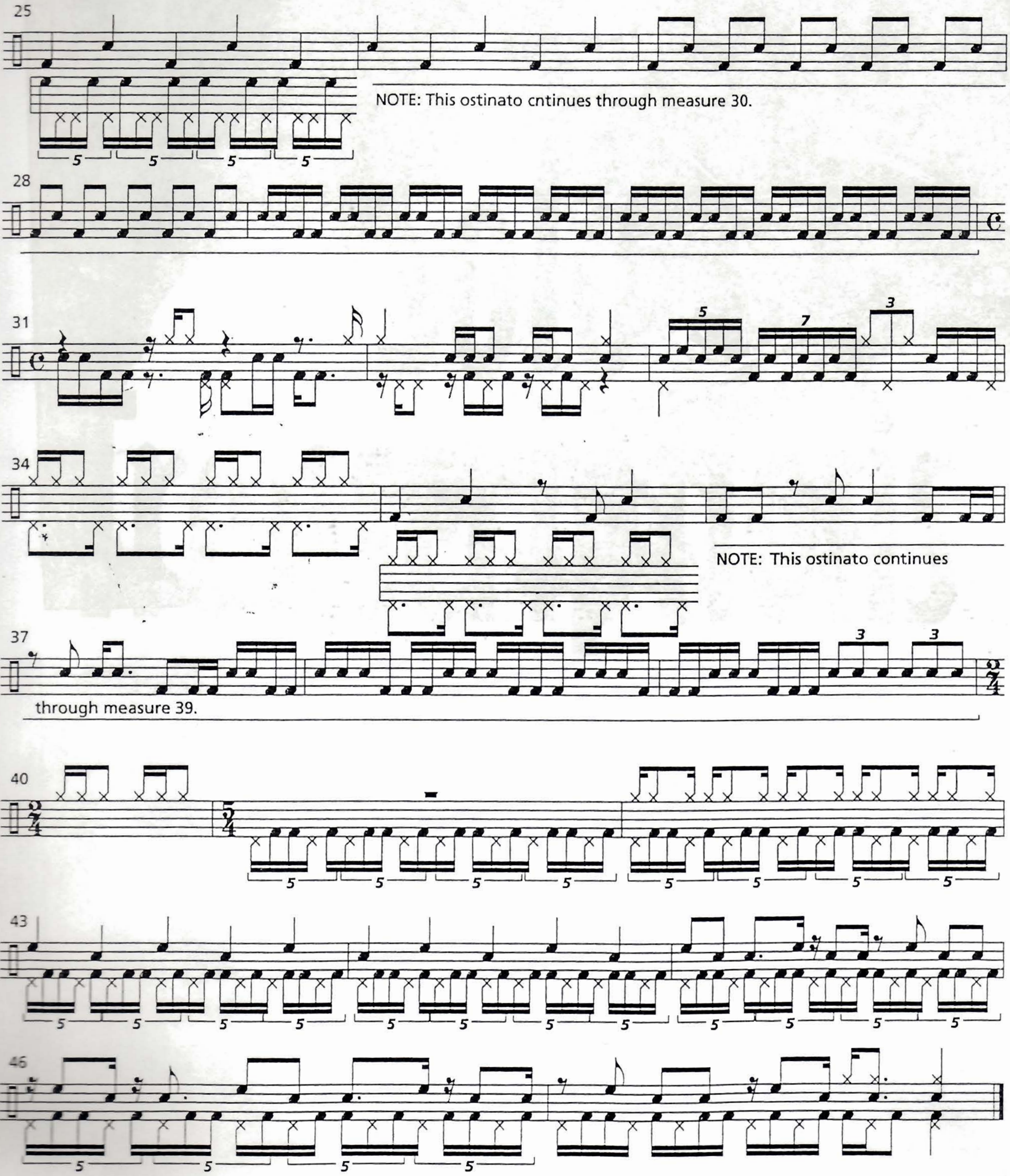
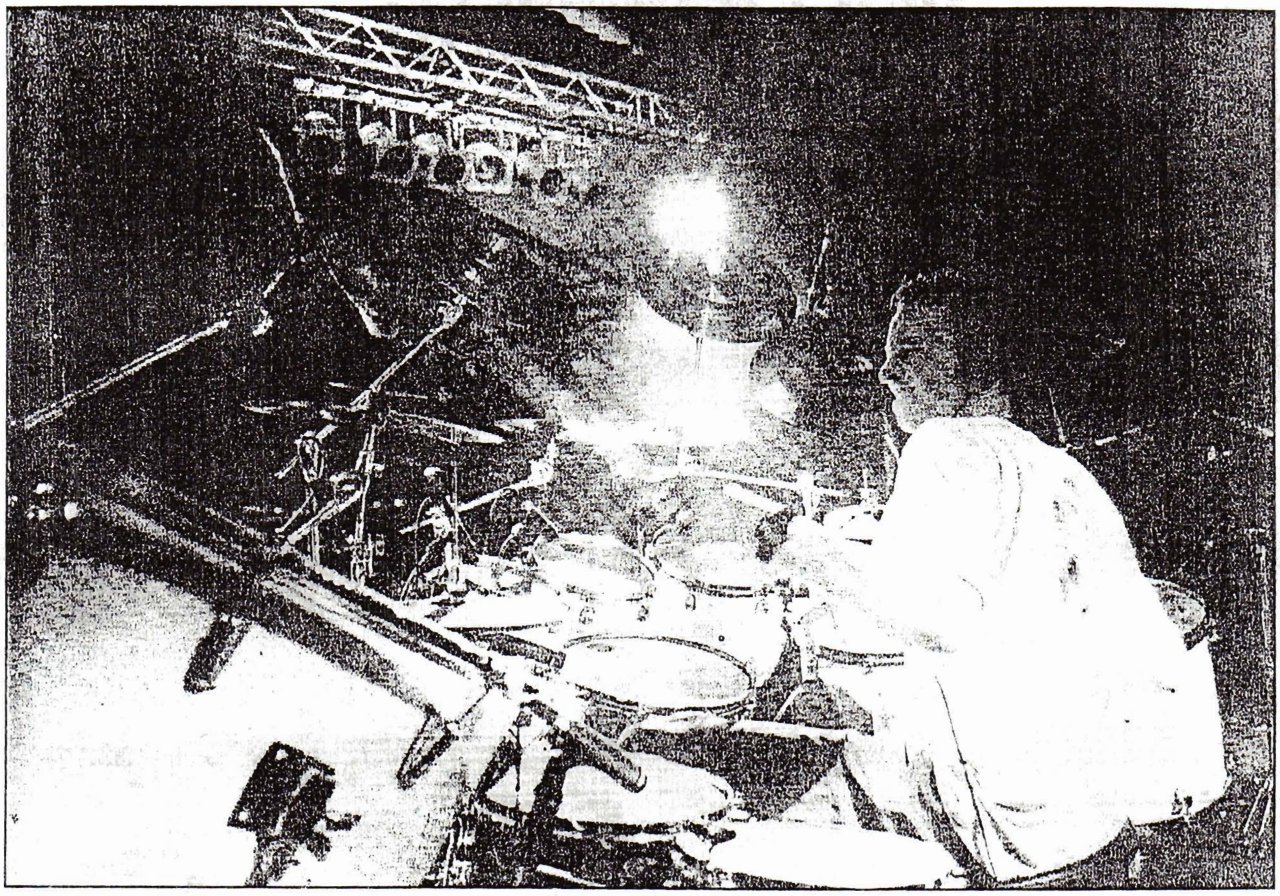
# Solo 2



# Solo 2 (continued)





# Part 10

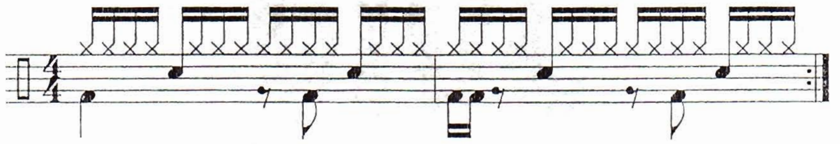
# Solo Transcriptions

# Solo Transcriptions

This section contains transcriptions from various recordings and performances. You can find details about the recordings listed in the discography section of the book.

## "Arpeggio"

"Arpeggio" is from my CD *Comfortably Homeless.* The basic groove is played as a two-bar pattern in 4/4.



On the CD, the snare and bass drum are consistent while the hands apply various syncopated rhythms on the hi-hat and other sound sources.

Here is a great opportunity for you to apply your new-found independence skills. Have fun!

59 **"Arpeggio" (With Drums)**

60 **"Arpeggio" (Without Drums)**

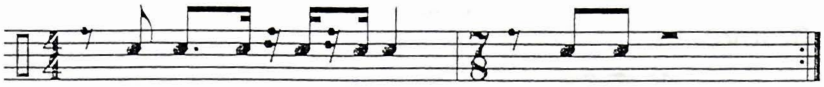
# "Streets"

"Streets" (With Drums)

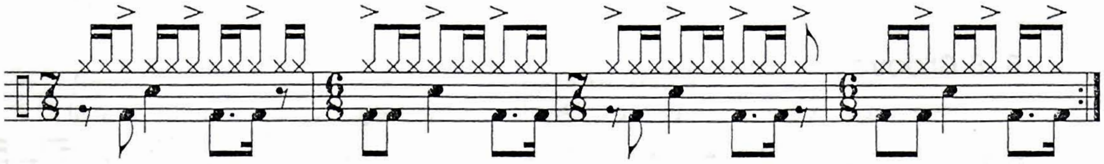
"Streets" (Without Drums)

Solo Transcriptions

"Streets" is from my CD *The Green Mindbomb*. The intro is an improvised drum solo played over a two-bar clave pattern played in 4/4 and 7/8.



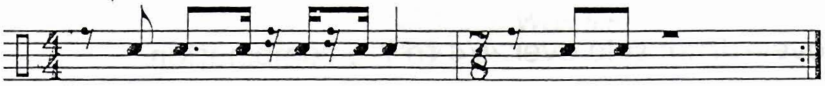
The basic groove is a four-bar pattern that alternates between 7/8 and 6/8. You will notice that the ride pattern has a unique quality in that it shifts from off the beat to on the beat.



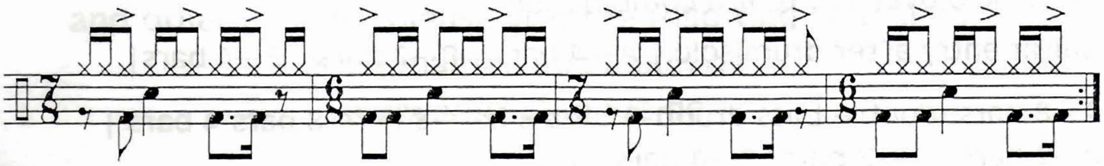
Listen to the CD as often as necessary in order to get comfortable with the different time signature changes.

Here are the drum patterns for each section:

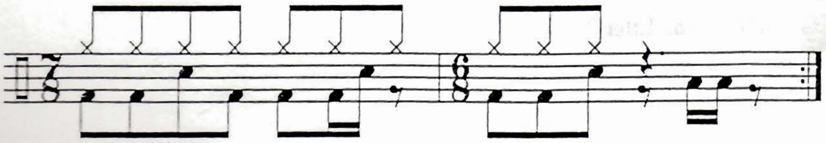
### 1. Intro



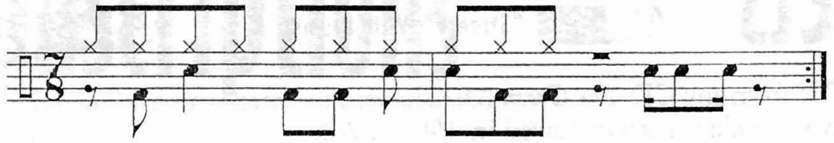
### 2. A Groove



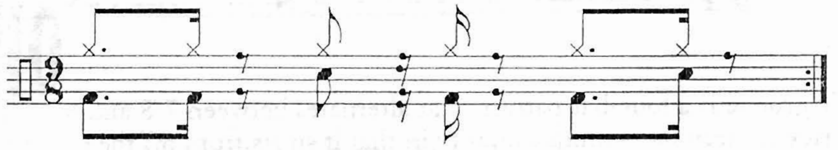
### 3. B Groove



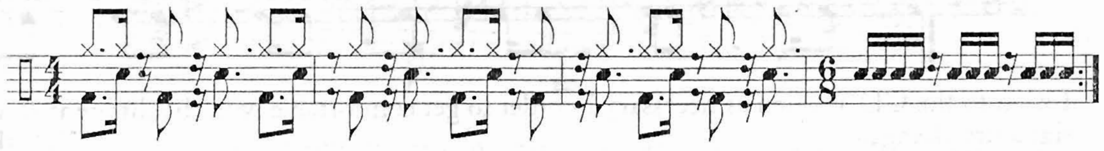
4. C Groove



5. D Groove



6. E Groove



Following is the structure of the piece. Each section is written out with its corresponding letter number and the number of bars to be played.

Intro groove—drum solo over 4/4 to 7/8 combination

A—14 bars | B—2 bars | A—16 bars | B—2 bars | A—4 bars |
B—2 bars | C—2 bars | D—1 bar | A—8 bars-8 bars (double bass drum)-8 bars |
B—2 bars | C—2 bars | E—4 bars |

Drum solo over 7/8 to 6/8 combination

Guitar entry after drum solo | A—4 bars | B—2 bars | E—4 bars|

A—8 bars (double bass drum)-8 bars-8 bars-8 bars-8 bars-4 bars |
B—2 bars | C—2 bars| E—4 bars | END

63 "Talk to You Later!"

# Discography

*Comfortably Homeless*
Marco Minnemann

*International Telephone*
Illegal Aliens

*The Green Mindbomb*
Marco Minnemann

*Time*
Illegal Aliens

*Red Alibis*
Illegal Aliens

*Thickness*
Illegal Aliens

*Take Me Home*
H-Block

*Fly*
H-Block

*Fly Eyes*
H-Block

*Hula*
FFW

*Culture Shock*
FFW

*Hit Me With Your Rhythm Stick*
FFW

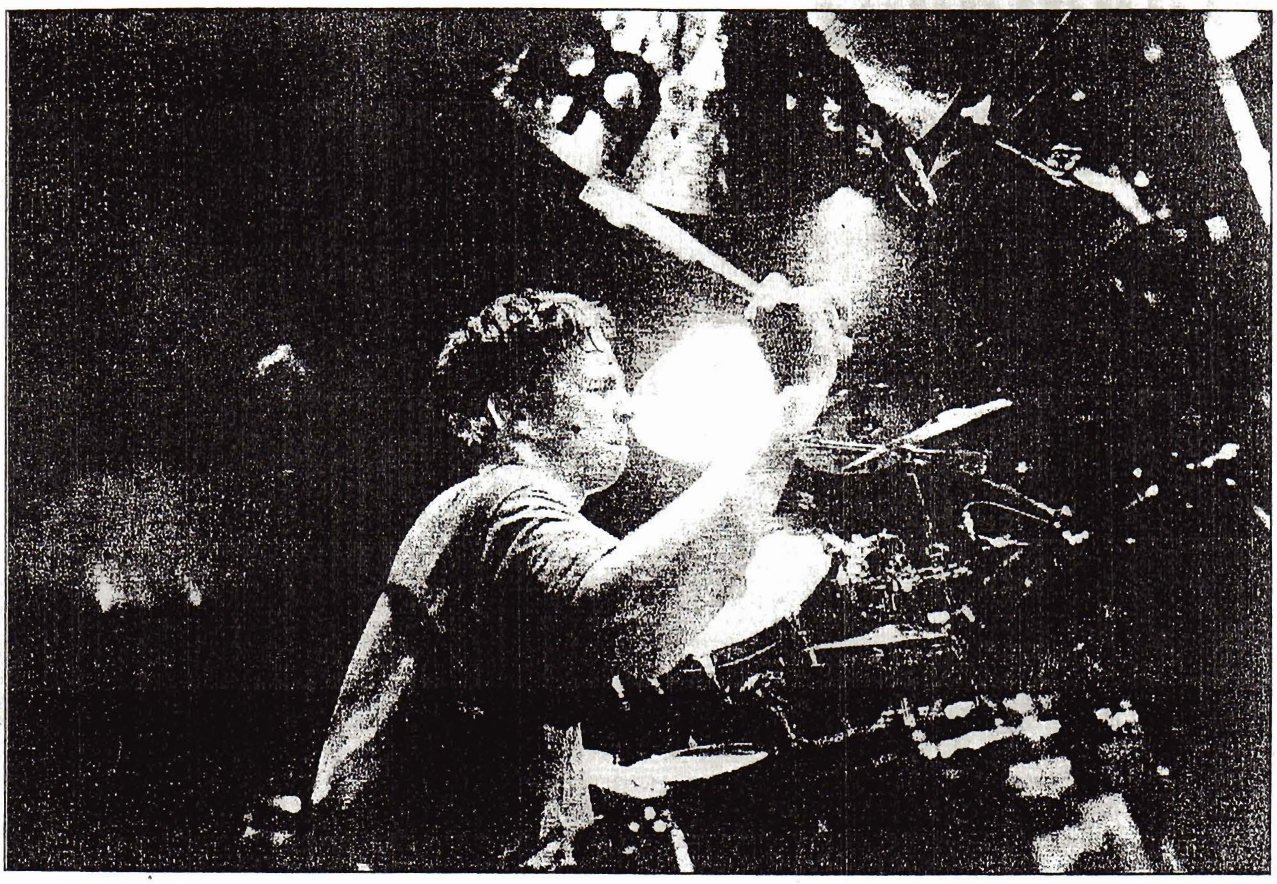
*Mao Mak Maa*
FFW

*Senseless Wonder*
FFW

**For more information about ordering Marco's CDs and other goodies, please visit the following Web sites:**

**www.marcominnemann.de**

**www.mm-fanpage.de**



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# Extreme Interdependence

## DRUMMING BEYOND INDEPENDENCE

We are proud to introduce you to Marco Minnemann, the drumming sensation who has the attention of today's legendary drummers and who will further define independence for years to come.

Marco was born in Hannover, Germany, and in a very short time made a name for himself in the music community with his extraordinary drumming skills. He immediately became the center of attention after working with several European greats and is recognized by all major drum publications as the new trendsetter in the drumming community. Through Marco's intense study of independence, *Extreme Interdependence* was born.

*Extreme Interdependence* builds upon your independence skills, allowing you to be conscious of how each limb interacts with the others. It's guaranteed to increase your drumming skills dramatically and increase your flexibility to adapt to all musical styles!

Here is what the drumming legends of today have to say about Marco and *Extreme Interdependence*:

**VIRGIL DONATI**—"Marco has presented us with a work that I believe is the decisive and indispensable part of drumming: that is, being able to coordinate our limbs in infinite combinations. His breathtaking performances are testimony to the results one can achieve with the study of interdependence. At this stage in the annals of drums, I believe this to be the most important work on this subject."

**DOM FAMULARO**—"This incredible new method teaches you cutting-edge techniques beyond four-limb independence. Interdependence is the basic ability to switch any pattern to any appendage in any direction—complete freedom."

**JIM CHAPIN** (the father of jazz independence)—"Marco and Rick have made a huge contribution to the advanced literature of drums. It is true 'interdependence' among all extremities. Really great for the new millennium!"

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